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The ART NEWS

VOL. XXXI

NEW YORK, DECEMBER 3, 1932

NO. 10 WEEKLY



"LE TASSE DE CAFE"

HENRI MATISSE

This work which was recently sold by the Valentine Gallery, New York, is now on view there in the current exhibition, "Selections"

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"AUTUMNAL SNOW"

By Hobart Nichols, N.A.

LITTLE PAINTINGS BY GREAT AMERICAN ARTISTS FOR CHRISTMAS GIFTS

Recent small canvases of
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by

HOBART NICHOLS, N.A.

December 6th to 24th

Small paintings of Spain
and France by

GEORGE ELMER
BROWNE, N.A.

December 6th to 24th

DECEMBER EXHIBITIONS

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6th to 24th—Small Paintings by George Elmer Browne, N.A.

Entire Month—Sixth Annual Exhibition of Philadelphia Society of Etchers.

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, DECEMBER 3, 1932

Modern Museum Exhibits Art of The Common Man

The Fancy and Naive Artistic Instincts of Our Forefathers Delightfully Set Forth in Unusual Show

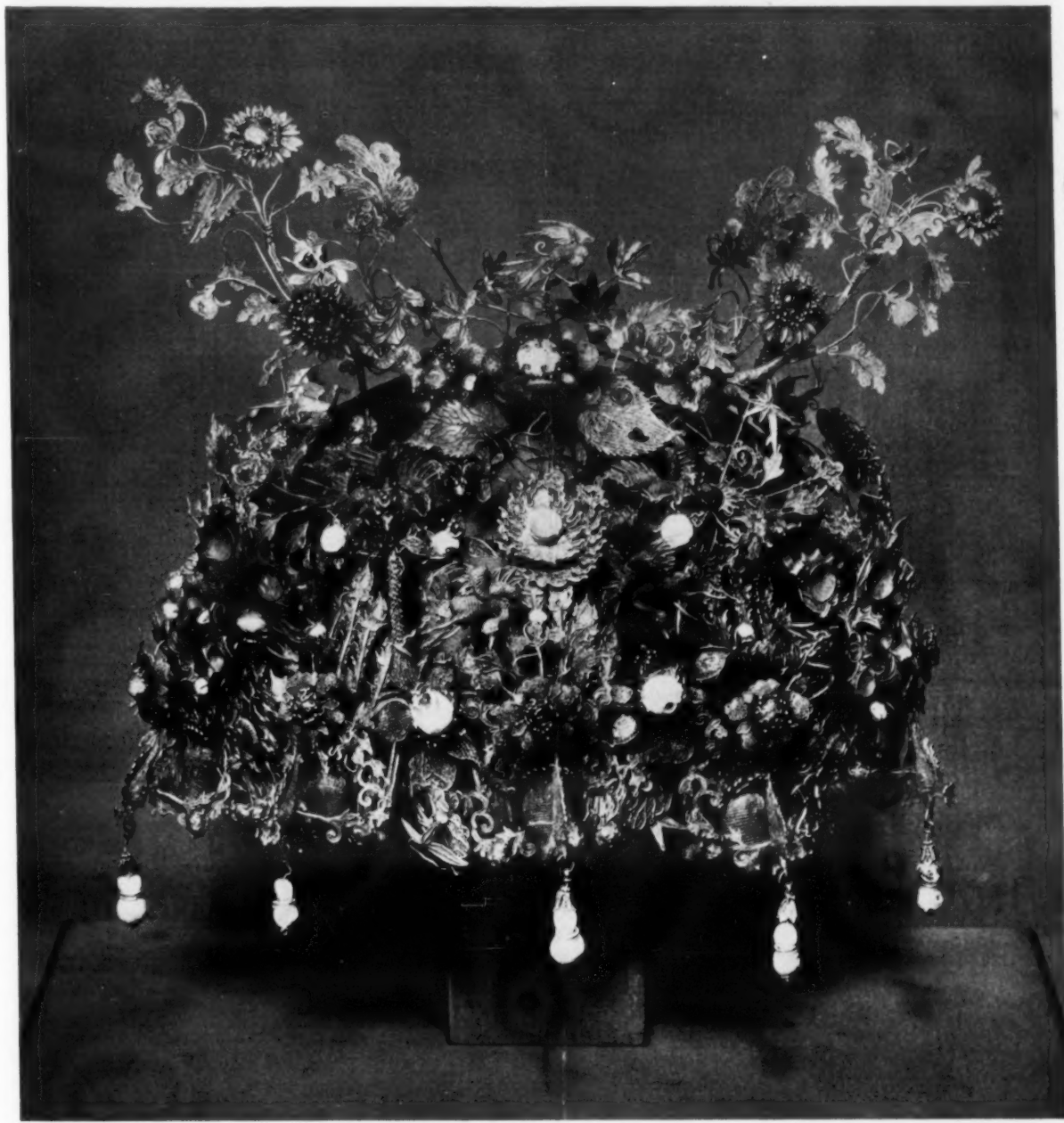
By RALPH FLINT

The exhibition of American folk art, entitled *Art of the Common Man in America*, now on view at the Museum of Modern Art, comes as something of a climax in the series representing the art of this country. As we face the various paintings, carvings and craft-work assembled in the upper galleries of the museum, our individuality as a nation is brought home with fresh conviction. For we see here a remarkably clear and convincing demonstration of the pictorial and plastic impulse which began to make itself felt once the rigors of pioneering had sufficiently abated to allow our forebears a little freedom of fancy. It is perhaps not remarkable that we have had to wait all these years to appreciate our early achievements in the fine arts, for we have only just come to recapture through the fresh vision vouchsafed our XXth century artists something of the same independence of spirit and individuality of aesthetic conviction. The academic formulae which came to us through XIXth century contacts with the art centers of Europe have been weighed in the measure of the present century and been found wanting. It is the very independence of the new schools that have come to such international heading in Paris that has given us the right to revert to our own primitive standards, to an old-new American honesty that is being released by leaps and bounds—even if we have not as yet produced a group of world-beating masters, and have still to acknowledge the leaders of the School of Paris as ruling factors in the modern world of art.

It is significant to note that only within the last ten years or so has this cultivation of American folk art been regarded as an issue of aesthetic importance. Hitherto our collectors have approached this side of American culture from the historical or antique angle, and, while there are many fine collections of these early objects of folk manufacture throughout the country it is only within a comparatively short time that they have been elevated to the stature of art. Holger Cahill, who has prepared an elaborate catalog raisonné for the exhibition, lists the various exhibitions that have been held of American folk art in the past decade, and it is plain that the "art of the common man in America" has come into a new estate.

The present collection is remarkably comprehensive and well balanced, embracing in all some hundred and seventy items that range through all the various manifestations of folk art from 1750 up to the last quarter of the XIXth century. The work displayed is mainly from New England and Pennsylvania sources. Mr. Cahill goes into the history of the collection at length in the intro-

(Continued on page 4)



UNIQUE JEWELLED GOLD CROWN

This important frontlet, set with pearls and rubies, is an outstanding feature of the P. Jackson Higgs dispersal, to be held at the American-Anderson Galleries on December 7, 8 and 9.

CHINA, SUNG PERIOD

ACADEMY OPENS ITS WINTER SHOW

By RALPH FLINT

The current winter exhibition of the National Academy of Design makes the third large collection of contemporary American art that has been brought before the New York public within the past two months. What with the modern section of the retrospective show at the Museum of Modern Art and the first Biennial Exhibition of American Painting at the Whitney Museum, to say nothing of the many generously arranged group demonstrations of the younger men and women who are beginning to make this season something to talk about, there can be no complaint on the public's part as to lack of information regarding what is being accomplished. The Winter Academy gives quite another slant on the situation than the two other large shows already noted, for, with the exception of a minority group of Academicians sufficiently attuned to the more radical groups to show with them, the artists gathered in the spacious halls of the Fine Arts Building are not likely to find themselves in direct competition with their fellow artists who are making history in West Eighth and Fifty-third Streets.

There is nothing to note in the way of novelty or innovation at this latest Academy; neither is there any new blood of consequence. One wonders what will happen to the Academy after the ringleaders of this generation are no longer available. Who is going to take the place of the Hassams, Garbers, Currans, Watrouses, Tarbells, Wiles, Nobles, Paxtons, etc., when

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Many Sales Made In French Flower Show at Knoedler's

We understand that several important canvases have been purchased by prominent American collectors during the course of the highly successful Exhibition of Flower Paintings by French masters of the XIXth and XXth centuries, which attracted such large crowds to the Knoedler Galleries during the month of November.

The works acquired from this finely selected display include such outstanding examples as the famous Cézanne "Still Life" which originally belonged to the Caillebotte family; a Douanier Rousseau, Derain's "Roses," Redon's "Geraniums" and in the contemporary group, Lurcat's much admired "Flowers."

In view of existing conditions, this tangible financial success is a distinctly encouraging sign and further points to the fact that Mr. Bignou's enterprise in bringing paintings of the first quality to America at this time was fully justified.

BROOKLYN TO HAVE SHOW OF PRINTS

Fine Prints of the Year for 1932 will be on view at the Brooklyn Museum from December 6-31. This is the tenth annual selection to be made, and it will be published in book form as usual early in December. This volume, entitled "Fine Prints," has come to have a great appeal to collectors and librarians. The collection comprises one hundred of the outstanding etchings of the year, July 1, 1931, to June 31, 1932, and is divided into two sections: one representing the work done in Great Britain and on the Continent, and the other devoted to the art of etching in America.

Malcolm C. Saloman, well known English art critic, who has chosen the European group since the inception of the publication, has edited the "Fine Prints"; while Miss Susan A. Hutchinson, Curator of Prints in the Brooklyn Museum, has again been appointed to select and edit the American group. Miss Hutchinson's many years of experience gained in the work of the museum department, has particularly fitted her for the task. Out of five hundred and fifty prints submitted she has chosen fifty that in her belief are the cream of the year's output by American artists.

Through the courtesy of Halton & Co., Ltd., of London, the entire group will be shown prior to publication. The display should give an excellent and unusual opportunity for comparison between foreign and American work executed in the field of etching.

The exhibition will open with a private view and tea for members on the afternoon of Monday, December 5, and the public will be admitted the following day.

Many Important Works of Art in Higgs Dispersal

Three Session Sale at the American-Anderson Galleries Offers Notable Paintings and Rarities in Many Fields

The sale of the P. Jackson Higgs' collection at the American-Anderson Galleries on December 7, 8 and 9 will offer most unusual opportunities to collectors in various fields. In addition to a session devoted entirely to paintings, the dispersal includes sculptures; fine Chinese porcelains and pottery; Persian and Indo-Persian art; exquisite iridescent glass of the classical period and many other rarities. Among the individual pieces which will attract especial attention are a beautiful Ispahan mosaic tile from an excavated tomb, and various treasures of the Tang and Sung dynasties, chief among them being a splendid jeweled gold crown. This collection, which is being sold by order of the Supreme Court of the State of New York for the benefit of creditors, is now on exhibition.

The first session of the sale on Wednesday, December 7, will be given over to the paintings. The superb bust-length portrait of Washington by Gilbert Stuart, which we illustrate, is a feature of the collection and has appeared in this year's Bicentennial Exhibition held in New York. Its importance is further attested by its description in several leading volumes on Washington portraits—Mantle Fielding's *Gilbert Stuart's Portraits of George Washington*, (1923); Lawrence Park's *Gilbert Stuart*, (1926), and John Hill Morgan and Mantle Fielding's *Life Portraits of George Washington*. In the monumental three-volume work on the portraits of Washington by Dr. Gustavus Eilen, which has just been published, the Higgs' Stuart is both described and illustrated.

Additional interesting data on this portrait is supplied by the well-known expert, Albert Rosenthal, in a MS. letter dated August 18, 1930. This authority states that he considers the portrait to have been painted from life and declares that "it was unquestionably by Gilbert Stuart but of a type unlike any other Stuart Washington I had ever seen. I called Mr. Mantle Fielding's attention to it, who was then occupied in developing his Washington (Stuart) List for publication. He unhesitatingly included it in his list and inserted it in his book. I could only conclude that it was a life portrait and not a replica of anything. There is no mistaking the technique, color and drawing. It did not require the process of elimination necessary in some doubtful portraits. It declared itself a portrait by Gilbert Stuart and no other artist of the period could have painted this Washington. It is unique in character among the Stuart Washington portraits." Until 1900 this work, which was originally in the collection of Dr. Alfred Stille of Philadelphia, remained in the possession of his great grand-daughter, Mrs. Lina Feree Brinton of the same city,

(Continued on page 14)

LUKS WINS FIRST CORCORAN PRIZE

WASHINGTON—The Corcoran Art Gallery has awarded the William A. Clark first prize of \$2,000 and the Corcoran Gold Medal to George Lusk for his painting "Woman With Black Cat." The thirteenth biennial exhibition of contemporary American oil paintings, in which this canvas will figure, will open at the Corcoran Art Gallery on December 4.

John R. Grabach of Irvington, N. J., with his painting "Spring Planting," is the winner of the William A. Clark second prize of \$1,500, as well as the Corcoran Silver Medal. The Clark third prize and the Corcoran Bronze Medal were taken by David Silvette of Richmond, with his canvas "Thornton Nye of Wytheville." N. C. Wyeth of Needham, Mass., is showing a picture entitled "In a Dream I Met General Washington," for which he gained the Clark fourth prize and Corcoran honorable mention.

These prizes were endowed in 1921 by the late Senator William A. Clark of Montana. Awards are made only for "original oil paintings by living American artists not before publicly exhibited in Washington."

FINE PRICES IN BORNER AUCTIONS

BERLIN.—The sale at Börner's of engravings by old masters emanating from Prince Fürstenberg's print-room at Donaueschingen and from the collection of the former King Friedrich August of Saxony was conspicuously successful considering present economic conditions. With the exception of a few less important items, this large group of XV-XVIII century engravings was disposed of—a sign of growing general confidence in the stabilization of conditions.

Prints by Aldegrever and Altdorfer were especially sought for. Two fine impressions by the latter artist representing "Fortuna" and "Mars" reached the highest price ever paid for a figural design by this master, namely, 1,100 and 950 marks.

Early Italian prints from the XVth century were of special importance. The feature prices were: 4,800 marks for "The Brazen Serpent in the Wilderness"; 1,900 marks for an incomplete series of the "Sibyls" and 1,000 and 1,050 marks for "Ganymede" and "The Astrologer" by Campagnola. A "Madonna" by Robetta went to 3,500 marks and the very rare sheets by Rosex da Modena were sold at 620, 680, 540 and 400 marks respectively.

The Dürer prints also yielded high prices. The master's "Adam and Eve" reached 6,100 marks; "The Passion," 2,600 marks; "The Madonna Crowned by Two Angels," 1,000 marks; "The Virgin and the Monkey," 2,000 marks; "The Sea Monster," 1,100 marks; "The Big Fortune," 2,700 marks, and "The Little Courier," 1,100 marks. A rare sheet by Mabuse, representing "The Madonna," went to 1,300 marks, and a few excellent prints by Schongauer were also keenly bid for, his "Nativity" bringing 2,000 marks and "Crucifixion," 1,700 marks.

The sale of the Stinnes collection showed an increasing public interest in works by the great French masters of the XIXth century, while modernistic artists were less sought for. The whole lot of sheets by Maillol and Matisse were sold at good prices, while prints by Edward Munch, the Norwegian painter, likewise yielded high returns.

The finest specimens of Toulouse-Lautrec also fetched excellent prices: "La Grande Loge," 1,500 marks; "La Clownesse," 1,500 marks; "Idylle Princié," 1,100 marks; "Elsa," 1,550 marks; "La Dance au Moulin Rouge," 1,100 marks; "Parti de Campagne," 1,200 marks, and "Elles," 1,500 marks. Also very well paid were the drawings by Toulouse-Lautrec.

Books were sold the last day, and in this section publications illustrated by the recently defunct Max Slevogt were keenly sought for.

The turnover of the sale almost reached the quarter million mark, a very conspicuous result in these days.

The etchings by Rembrandt were not of the same high quality as the rest of the auction material. However, the finest specimens brought quite reasonable prices, such as "Self Portrait at the Window," 1,200 marks; "Abraham and Isaac," 1,350 marks; "Faust," 3,400 marks; "T. C. Sylvius," 1,900 marks, and "Rembrandt's Mother," 1,600 marks.—F. T. D.



PORTRAIT OF A BYZANTINE EMPEROR By GENTILE BELLINI

One of the outstanding paintings by Venetian masters in the P. Jackson Higgs sale to be held at the American-Anderson Galleries on December 7, 8 and 9.

Modern Museum Holds Notable Show of Art of the Common Man

(Continued from page 3)

duction to the catalog, and supplies us with a lively lot of information concerning the various artists and their environment, most of whom are unknown to us today. In many cases the work of certain men well known in their own time has completely disappeared, particularly figure-heads for those valiant ships that brought back to our shores such a variety of artistic stimulus, both European and Oriental. The early portraits in this collection are remarkably fine, illustrating in many cases a talent beyond that of the ordinary itinerant painter who spent his winters preparing assorted bodies and backgrounds for the sitters who were to pose for him on his rounds during the more clement months of the year. The "Baby in Red High Chair" has the sharp ring of a modern Mexican painter, and the other children portrayed are all particularly free from the conventionalities that were such a part of the early portraitist's program. "The Peaceable Kingdom" by Edward Hicks, the Quaker preacher-coach painter; the "Manchester Valley" by Joseph Pickett, that remarkable New Hope amateur who had such a keen sense of texture and realistic representation, and the remarkable "True Cross" canvas, found near New Hope and displaying an unusual intensity of conception and crispness of execution are outstanding among the genre paintings. While in the same group the stirring "Buffalo Hunt," "Pocahontas Saving Captain Smith," the romantic and almost Giorgionesque "Capture of Major Andre" and the gentle, pastoral "Hudson River Scene," which is a genuine precursor of our own Arthur B. Davies, are works of inescapable charm and authenticity.

The water colors, which echoed many styles of contemporary art work from prints to embroideries, are even more dashing and varied. The still life with delicate application of powdered mica over the glass of the bowl is a gem, and the various fruit compositions are invariably decorative and rich in color. The early "facture" paintings are

fraught with interest, as are the more commonly known works on velvet painted for the most part by young ladies of breeding and culture of the fashionable seminaries of those days. There are also examples of glass painting and tinsel painting. The sculptured works are even more daring in their stark individuality. A magnificent figure-head, "Minnehaha," mounted à la Samathrace on the prow of a ship, and carved with the vigor and despatch that belonged to these early American masters of woodcarving, is perhaps the most commanding work in this department. The various animals in wood and metal are all delightful, rising in the polychromed "Rooster," the upright "Eagle," the "Stylized Rooster" and the "Formal Horse" to real heights of decoration. I also liked the handsome cow that once pointed out the winds for some probably unobservant farmer, as well as the "Horse and Sulky," most likely taken from a Currier and Ives print of the time. The exhibition is well worth visiting, and it may not be amiss to point out that the Museum of Modern Art is continuing its current exhibition of American painting and sculpture of the past seventy years for a number of weeks to come.

English Museum May Acquire An Historic Throne

By LOUISE GORDON STABLES

LONDON — The throne used by Queen Elizabeth on a visit to Sir Roger Wodehouse, one of the principal objects of interest at the British Antique Dealers' Exhibition at Christie's, is said to be likely to find its way into one of our national museums. Potential private purchasers have, it is alleged, been discouraged on this account from acquiring it. The show which has just come to an end did exceedingly well, among the visitors being representatives of every European nation. One specialist in Oriental Art sold every exhibit, and others disposed of substantially more than they had ever dreamt to be possible, nor was there any lack of enthusiasm, even when prices ran up to a thousand pounds and more.



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EXHIBITIONS IN NEW YORK

HAROLD WESTON

Montross Gallery

The current display of paintings that Harold Weston has assembled at the Montross Gallery marks an anniversary of sorts, it being ten years or more since he first exhibited at Mr. Montross' red plush parlors over the old Hollander emporium further down Fifth Avenue. Mr. Weston has gone a long way since that momentous day, enlarging his borders at every turn, enriching his pictorial store by many a legitimate increase of mass and pattern, and yet—not surprising to one who knows the artist—he has remained curiously and courageously himself. The early contact with nature and the soil that Mr. Weston established a decade ago in his Adirondack retreat has kept him properly grounded and has given his sense of form and color a certain earthy, honest tang, so that he has escaped any of the pitfalls of emulating the popular overseas stars of the moment or of getting entangled in any of the local groups. The present display of canvases is well up to what one has come to expect of Mr. Weston today, although in the main they follow the general patterning and tonalities that he has evolved in his latest period—all except a portrait head or two that are plainly experimental and argue an even greater freedom in massing of tone and color.

I suspect that Mr. Weston is about due for another increase in pictorial power, this time perhaps dimensionally, by way of enlarging the size and scale of his figure work. More than once I feel the frame with its limits cutting into the pictorial flow of Mr. Weston's thought. Many of his figures seem lopped off unnecessarily, seem cramped, confined. His fine sense of honest attack and his realism that is more of the mind than of the body, invites larger pictorial dimensions, it would seem. He grapples with form in a big way, and reaches out for unusual angles of vision that provide him with many unusual patterns. There are any number of fine canvases in the show, none of them without interest of some sort, and in many cases he has produced patterns that are invigorating and highly individual. I also liked two gouache figure studies and feel that he could develop this water color phase of his work to fine advantage.



"AGNES SOREL, AS LAURA" By FRANCOIS CLOUET THE YOUNGER
This panel, certificated by Dr. Hans Hildebrandt, is in the collection of P. Jackson Higgs to be dispersed at the American-Anderson Galleries on December 7, 8 and 9.

PICASSO

Julien Levy Galleries

The signs of Picasso's preeminence in the world of art continue to multiply with an unprecedented rapidity. Hard on the appearance of Volume I of the Christian Zervos opus, dedicated to revealing this versatile artist's entire output, another de luxe Picasso oeuvre with illustrations for that en-

tertaining tale that Balzac concocted about Poussin and the misunderstood painter who borrowed his model all to no purpose. This volume, similar in format to the magnificently printed *Metamorphoses* of Ovid that Picasso also illustrated, and which was exhibited at the Marie Harriman Gallery last season, has been in preparation for a number of years, and Mr. Levy assures me that the whole issue has been a matter of special concern with

(Continued on page 6)



Louis XV gold Snuff Box, with 6 panels of gouache paintings under glass, after Téniers. Maker Jean Ducrollay, Paris, 1757.

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(Continued from page 5)

Picasso and that he has lavished his pains upon the production of the many and varied etchings, drawings and wood-cuts that are sprinkled through the pages of *Le Chef-d'Œuvre Inconnu*.

There are thirteen original etchings, signed by the artist, in the special de luxe edition that sells for a good round sum, though not by any means so costly as the *Ovid*. One of the innovations—and there could hardly be a Picasso work without some sort of novelty or surprise—are the series of abstract patterns that are grouped together in the front of the book, "en manière d'introduction," amusing bits of algebraic reasoning that have a decided sparkle and vivacity, but must remain something of an unknown quantity to those who have not been given the key to the mystery. I personally do not care for the etchings in this volume as much as the *Ovid* plates, although there are flashes here and there of that bold disposition of forms that Picasso hits upon in his happiest moments. These designs seem often confused and irrelevant to the purpose at hand. More pertinent are the black-and-white designs that are tucked in here and there among the text, little dots and dashes that have all the fire of this amazing inventor at the top of his bent. Mr. Levy is also showing a group of amusing sur-realist inventions by Joseph Cornell, gay little "Objects" designed for the Christmas season. These are toys for adults, and if you are looking for something different to put in the Xmas stocking, here is the very thing.

AROUND THE GALLERIES

Bernhard Gutmann is showing paintings and etchings at the Ferargil Galleries that range about considerably in style and subject matter. He is a painter with a generous outlook on life and obviously enjoys painting *per se*. Portraits, flower groups, satirical inventions, circus scenes, landscapes, etc., come from his hand with no apparent effort. He brings the Don Quixote motive up to date, with the old fellow drawn up in front of a motor car and his Panza pal rigged up in a dinner jacket. I liked especially a few charming, low-toned water color studies of sea and rocks. The etchings, too, have the same feeling of abiding interest in whatever may turn up in the way of pictorial interest. Mr. Gutmann has settled down in Silvermine after his various wanderings abroad and is developing a neighborhood school of ceramics. As a foreword in the catalog points out, it is perhaps in the field of portraiture that he finds the answer to his aesthetic aspirations.

The Morton Gallery is housing a lusty group of art students, five in number, who have been making the rounds of the art school for the past seven years more or less *en masse*. They have come together for exhibition purposes under the somewhat misleading title of "The First Seven Years." As a band they display all the modern American traits of initiative and awareness of what is going on, and in almost every

case their work is decidedly worth showing. These artists are not at all of the old time student type, and if they are any sample of what the schools of today are turning out the situation has taken a notable turn for the better. As each of the group is showing but three or four canvases apiece, it is manifestly impossible to sort them out. I believe Mrs. Morton is to present them separately next season when it will be time enough to pass on their individual merits. Their names are Lucy Eisenberg, Hilton Leech, Nicholas Mayne, Roderick Mead and Martin Rosenthal.

Louis Ribak, showing under the auspices of An American Group at the Barbizon-Plaza Galleries, presents a variety of works that are couched in the alert and succinct idioms of the day. Here is yet another proof of how well our younger artists are learning to paint and how interestingly they look out upon the American scene. The two large landscapes, "Harlem" and "View From Highbridge Park" are both stirring compositions, well pointed and sustained. I also liked the "Ferry at Night" and a view of the open spread of the East River with currents playing back and forth. The figure work is interesting, though not so consistently achieved.

Pencil drawings by Alejandro de Canedo are being shown at the Cheshire Gallery in the Chrysler Building. This brilliant young Mexican draughtsman, who opened this gallery last spring, continues to startle us with the extraordinary control of his medium, whereby he achieves subtleties of modelling and delicate detail that stand up under the

microscope with no loss of quality or charm. He goes in for elaborate allegorical implications in his figure studies that are only occasionally borne out by the drawings themselves. His scriptural and legendary appellations seem to be more or less after-thoughts, or at least the drawings convey the sense that Mr. Canedo is concerned primarily with beauty of form in his models and secondarily with allegorical characterization. In the study of a youth prostrate in grief one feels a genuine balance between the subject matter and the drawing itself. Later on the artist will doubtless get something of James Reynolds' happy blend of fact and fancy into his work. For the present, however, it stands as a brilliant demonstration of draughtsmanship in a little used medium.

A new pictorial interpretation of "The Nazarene," by H. Stanley Todd, is on view at the Newhouse Galleries. Mr. Todd, a British painter, has represented the Saviour as a blue-eyed, sandy haired, genial looking personage quite of the moment and far removed from the ecclesiastical conception. An arrangement, not too obviously handled, of the cloudy background gives a sort of fleecy cross in the sky. The painting is arousing much talk among the clergy, and Dr. H. Parkes Cadman is to impart his impressions over the radio.

Water colors of Vermont by Henry Holt are on view at the Macbeth Galleries, generously rendered views of the famous mountain spots of this region. Mr. Holt knows how to handle water color with breadth and simplicity, and he works entirely in clear washes. His viewpoint is academic,

yet he gets more than once a large sweep to his arrangement of light and dark. An enthusiastic admirer of Mr. Holt's work writes a concluding word in the catalog that gives the clue to the exhibition: "As a Vermonter I must permit myself a doubt as to whether that mountain could be so blue if it were so near. But after all I know nothing about art. I only know what I like. And I like these portraits of Vermont."

Elsewhere in the galleries are flower paintings and still life studies by Doris Barsky Kreindler and prints by Arthur B. Davies at the Cronyn and Lowndes Galleries; "Drawings of the Last Hundred Years" at the Junior League Galleries; water colors and etchings of game birds by Roland Clark at the Schwartz Galleries; hunting and coaching paintings by George Wright at the Ackermann Galleries; lithographs and water colors by Richard Crist at the Art Center; paintings by Austin Mecklem at the Caz-Delbos Galleries, and animal studies by Marjorie Milbank and water colors by Yoban Radenkovich at the Argent Gallery.

LIBRARY EXHIBIT TO BE EXTENDED

The exhibition of "Chiaroscuro Prints—Through Four Centuries," now on view in Gallery 321 of the New York Public Library, and supposed to close on November 30, is to remain open until December 13 inclusive. This extension of time seemed well called for, since this opportunity to see such a representative collection of these prints is an unusual one.

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A NEGLECTED FIELD AT
THE METROPOLITAN

Frequent visits to the Metropolitan, although constantly revealing new treasures, do tend to point out weaknesses in the collection which more and more force themselves on the attention. The Italian paintings are far from representative of the great Primitive and Renaissance masters, while the few fragments of Chinese painting to be found are faint testimony of this great art. True, fine examples in both these fields are not common. English furniture, however, cannot be said to present this difficulty, since the New York market offers a great variety of specimens of the first quality.

It is really extraordinary that a whole wing at the Metropolitan is devoted to carefully chosen American interiors while scarcely any attempt has been made to illustrate the prototypes which served as models for our native craftsmen. By neglecting to secure even one room of English panelling, and specimens by such master cabinet makers as Chippendale, New York's leading museum tends to obscure the whole origin of American styles in furniture. It is as though a gallery were to sacrifice the representation of English XVIIIth century portraiture to work done in this country during the same era. This anomaly can only be explained by the Metropolitan's general habit of simply waiting for bequests.

Mr. Morgan did a noble job in providing the French rooms. But in the English field gifts have been on a lesser scale and often limited to single specimens. No effort has even been expended to give an appearance of unity to the pieces thus acquired. Scattered as they are over two large galleries, they inevitably lose the intimacy of arrangement and correct setting inseparable from their true appre-



"LE CORSAGE BLEU"

By PABLO PICASSO

A charming portrait included in the current exhibition, entitled "Selection" at the Valentine Gallery.

ciation. Furthermore, the lack of a sufficient number of really outstanding examples leaves the casual visitor without any true conception of that perfection of craftsmanship and dignity of proportion characteristic of the great XVIIIth century designers in this field.

Today most museums realize the important formative influence of displays of fine English furniture upon the level of taste in American homes, and the natural reaction of these improved standards upon the aesthetic merits of the manufactured article. The Pennsylvania Museum, with its beautifully arranged period rooms, leads the way in this respect, while Boston, St. Louis and Minneapolis have within recent years been most enterprising in gathering fine English interiors. Many institutions perform a valuable service by loaning some of their outstanding pieces to manufacturers for purposes of reproduction. The result of this use of authentic models is seen in the high standard of simple taste found in modern furniture even in our lesser department stores, which but a decade or two ago were filled with carved and gilded monstrosities.

Important accessions have lifted a few departments at the Metropolitan to a leading rank in their sphere; but

the outstanding position of this great museum makes it regrettable that special enthusiasms should be allowed to result in conspicuous gaps in other fields. In view of the genuine eagerness of the public for education it is distressing that those wishing to study the history of furniture development and its use in period decoration should find the Metropolitan's collection so limited. It is somewhat ironical that it should be left to the galleries of leading dealers to provide these opportunities. We hope that in the near future the Metropolitan will use some part of the large bequests received in the last few years to bring their collections in this and other fields up to the standards to be expected of one of our leading institutions.

OBITUARIES

GARI MELCHERS

Word has just been received as we go to press, of the death of Gari Melchers, one of America's leading artists, who achieved international reputation through his scenes of Dutch peasant life, examples of which hang in important museums throughout the world. Mr. Melchers, who was seventy-two

years of age, died suddenly of a heart attack on November 30 on his estate in Virginia. In next week's ART NEWS a full survey of Mr. Melcher's brilliant career will be given.

A. E. MERRIMAN PAFF

Mr. A. E. Merriman Paff, associated with the firm of Durlacher Bros. of London and New York, met death by drowning at the age of forty-two years on November 25. He was buried at sea on November 27. The accident occurred when, together with Mr. Howard and Mrs. Lee, he was sailing a small dory in Stonington Harbor. Mrs. Lee is the sole survivor. Mr. Paff was a well-known connoisseur of prints and antiques and has been instrumental in forming many well known art collections.

GEORGES BAL

Georges Bal, dean of French art critics and long a member of the staff of *The New York Herald*, where he was engaged by the late James Gordon Bennett nearly forty years ago, died recently in Paris at the age of eighty-five.

Distinguished as a poet and journalist, M. Bal won recognition as a leading authority on art and numbered many of the most noted painters of the past two generations among his friends. Not only in France, but throughout Europe, his critical essays were widely

read and his counsel and opinion sought on matters pertaining to the entire art field.

Himself a collector of distinction, M. Bal was equally at home among classic and modern works, although his judgment of art in the XVIIth and XVIIIth centuries was especially acknowledged by experts and connoisseurs. His home in the rue Marbeuf contains notable collections of old engravings, rare books and old masters.

Not the least significant of the critic's achievements was the counsel he gave many American collectors on French art, and his role as critical sponsor to noted French artists of his generation, including Fantin La Tour, Gervex and La Touche.

M. Bal was one of the early members of the historic Cercle de l'Union Artistique and for some years directed the Bureau Veritas.

WILL H. LOW

Will H. Low, American artist of the older school, who had been known for forty years for murals, portraits and ideal groups and also for his work in stained glass, died on November 27 at his home in Lawrence Park, Bronxville. His demise, reports the *New York Times*, came after a brief illness that followed a period of general debility incident to his age, seventy-nine years.

A native of Albany, Mr. Low went to France for his artistic training, entering, at the age of twenty, the studio of Gérôme in Paris, and later working in the French capital under Carolus Duran. He remained there four years, and in the midst of his student days married Berthe Eugenie Marie Julienne, a Parisienne. She and Mr. Low both became great friends of Robert Louis Stevenson. Mrs. Low translated *Dr. Jekyll and Mr. Hyde* into French, and had intended to translate the rest of Stevenson's works into her language, but her death in April, 1909, ended her task.

Mr. Low has been called the most intimate American friend of Stevenson, and is said to have been responsible for the novelist's coming to the United States.

The first of a long list of prizes to be won by Mr. Low came to him in Paris, the silver medal for drawings, at the Paris exhibition of 1889. Previously he had come under the influence of Millet and other painters at Barbizon, had returned to the United States in 1877 and had been elected to the Society of American Artists. In 1890 he was elected to the National Academy, and for a time taught in life classes at the Academy and at Cooper Union. Among his pupils at the Academy was Frederick MacMonnies, whose wife many years later became the second Mrs. Low.

In 1910 Mr. Low delivered the Scammon lectures at the Art Institute, Chicago, later published as *A Painter's Progress*. He worked with the late John La Farge in stained glass. To New Yorkers he is probably best known for the twenty panels of the concert hall and ballroom of the old Waldorf-Astoria, and the four decorative panels in the house of the late Charles T. Yerkes.

One of the first painters to introduce the light tones of the open-air school into American art, Low has been commended for the grace of blue, delicate color and sound composition of his painting. Critics have approved his treatment of gods and nymphs for their charm of color reflections in light and shade.

Other important works than those mentioned were the murals for the rotunda of the New York State Educational Building and for the Legislative Library in the Capitol at Albany. Fine examples of Low as an illustrator are his pictures for Keats's *Lamia* and *Odes and Sonnets*. Mr. Low wrote a book of reminiscence, *A Chronicle of Friendships*, and many magazine articles on art subjects.

He had little enthusiasm for the extreme phases of modern art. He said he never had been able to detect the nude in "A Nude Descending a Staircase," adding: "I suppose movements like these serve their purpose of stirring up the goldfish."

Last February Mr. Low caused a brief and mild sensation by retelling a story current in German art circles forty years ago, to the effect that, in painting "Washington Crossing the Delaware," the artist, Leutze, used a Dusseldorf washerwoman as a model for Washington's face.

For many years Mr. Low had been a prominent member of the Century Club.

RECENT ART BOOKS

PORTRAITS OF WASHINGTON

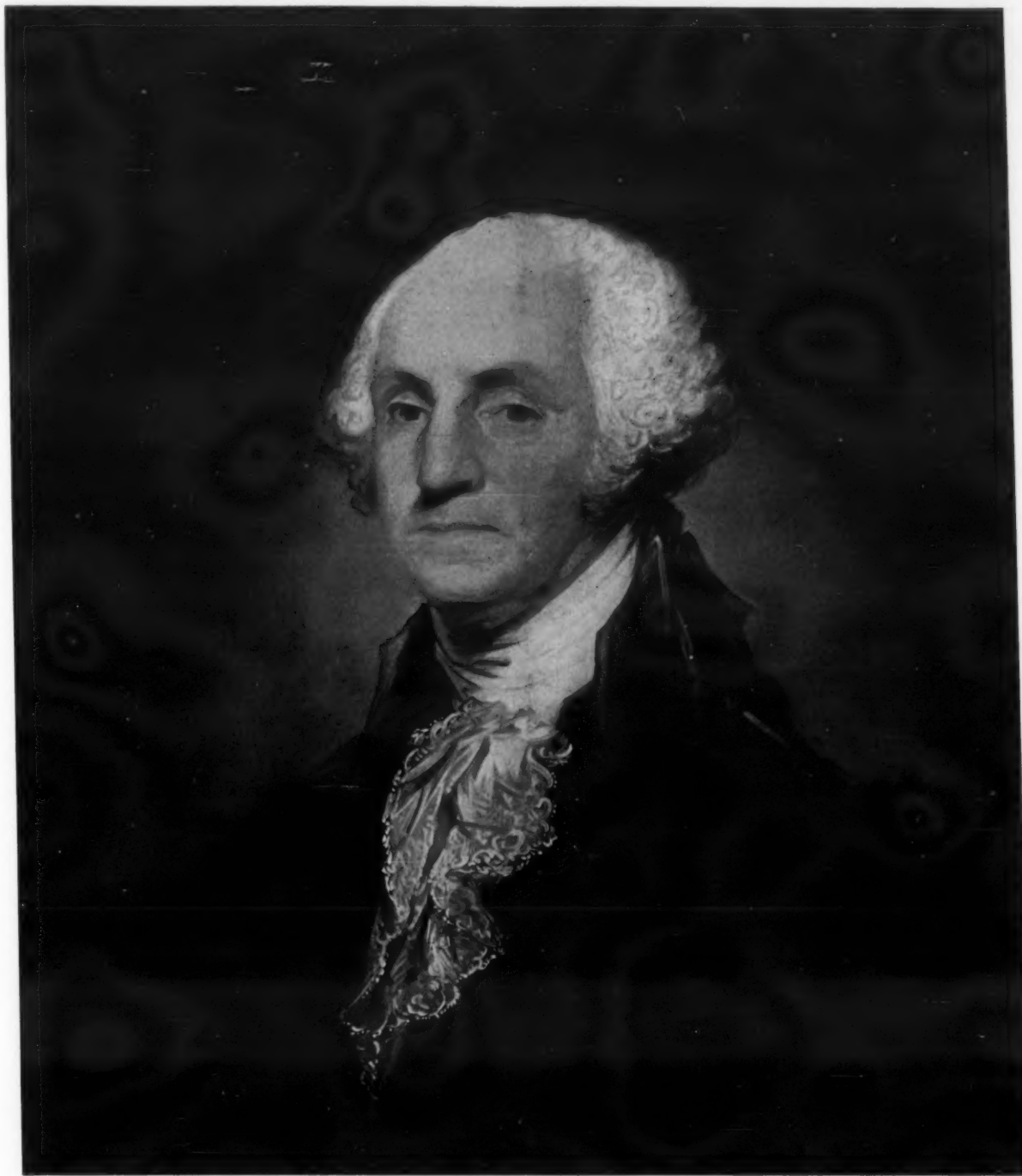
By **Gustavus A. Eisen**
Published by **Robert Hamilton & Associates, N. Y., 1932.**
Price, \$125.00.

Dr. Gustavus Eisen is well known in the scholarly world, not only through his leading publication on the great *Chalice of Antioch*, but also because of his recent studies on Roman and Syrian glass and the history of the glass bead. All of his works have been distinguished by exact and painstaking method, and the present monumental three-volume opus on George Washington portraits comes as something of a crowning achievement in his special methods of research. Hence those that have followed Dr. Eisen's previous efforts will appreciate the justice and importance of the results obtained through his intensive study of the minute and the most careful investigation of all source material in this important field.

The volume also has the merit of being especially timely, since the great bi-centennial celebration of this year has focussed attention upon Washington portraits. Dr. Eisen's first interest in the portraits of our first president started more or less as a scholarly hobby, during the period when he was engaged in intensive work on his other publications. However, it is natural that the iconography of a man as important as the father of our country should develop from a pastime into a serious pursuit. Dr. Eisen soon found that his inspection of the portraits of the great statesman made by master artists of the period brought up numerous problems, and the investigation of this side of a subject-matter, is to the scientist what salt is to food. More and more fascinated by the questions raised by the portraits of Washington, Dr. Eisen's early researches gradually grew into a great and exhaustive publication which now embodies the results of fifteen years of devotion to this subject.

However, in the final analysis, Dr. Eisen's treatment of this vast subject-matter displays an admirable combination of sensitiveness and logic. Certainly in the future no study of the portraits of Washington can be undertaken without using the present volumes as point of departure and as the most complete collection of definitive source material. In the first volume, which is entirely devoted to the portraits by Gilbert Stuart, Dr. Eisen was assisted by Clarence J. Dearden. Volume II comprises an exhaustive catalog raisonné of portraits in oil executed by Charles Willson Peale, Rembrandt Peale, John Trumbull, Joseph Wright and many other leading artists of the period, as well as miniatures and drawings in crayon, charcoal and line by Sharples, Saint Memin, etc. In the third volume, in which assistance was given by Wilford S. Conrow, the numerous sculptured portraits are treated, these including statues, busts, reliefs and many masks in wax, marble and plaster.

The study of minute details is recognized today as the best critical method, and Dr. Eisen has here applied it exhaustively and with great success. In addition to extensive descriptions he brings forward a large series of comparative drawings illustrating the treatment of dress, ac-



"GEORGE WASHINGTON"

By GILBERT STUART

This portrait, included in many outstanding publications and authenticated by Mr. Albert Rosenthal, is a feature of the collection of P. Jackson Higgs to be dispersed at the American-Anderson Galleries on December 7, 8 and 9.

cessories, ornamentation and setting, as well as variations in the features, in the different examples attributed to the same artist. This method is employed not only to effect a correct grouping of the portraits done by one master, but is also valuable in distinguishing the original from the replica. This is easily seen from the fact that the copyist will make a great effort to render exactly the main features; in the painting of detail, however, such as a jabot, he will be negligent compared to the real master.

Although the number of examples brought forward in this exhaustive analysis is naturally extremely large, Dr. Eisen's interest has been centered primarily upon authenticity and relative chronology rather than upon tracking down every possible depiction of Washington.

The Gilbert Stuart volume will naturally be of special interest to both collectors and students, featuring as it does a detailed classification of all the various styles of pictures by this

master. In addition to an analysis of these canvases, no less than eighty-six fine productions illustrate the most notable examples. Dr. Eisen thus clearly demonstrates the three leading types of Stuart portraits: the Vaughan, the Brook and the Athenaeum; these depictions all being done from sittings, and later used as the basis for many other portraits executed entirely in the studio. Of these primary types, which were all painted during 1785 and 1796, the author points out that the unfinished Athenaeum bust-portrait served as the most fertile source of inspiration to the artist. Of the seventy or more portraits executed from this basic model, there was, as Dr. Eisen points out very clearly, great difference in quality, some ranking among the artist's finest works, while others were only routine and uninspired performances.

The material in the second volume is naturally of a more complicated and diversified nature, with the most important original data centering upon

the portraits by Charles Willson Peale. Between the year 1772 and 1784, Dr. Eisen establishes that this latter artist produced five definite types, which antedated the bust or half-length portraits of the period, 1779 to 1787. However, it is carefully pointed out that despite Rembrandt Peale's assertion that Washington gave his father fourteen sittings, the number of life-portraits by Charles Willson Peale is problematical. Further interesting information embodied in this volume consists in the fact that Rembrandt Peale's September 1795 portrait is the only one done from life, although this artist kept on making replicas and studies which rang various changes upon this original portrayal.

In the third volume, devoted to the sculptures, the student will find some especially interesting controversial material. Bringing his painstaking method brilliantly to bear upon the moot question as to whether or not Houdon actually made a life-mask of Washington, Dr. Eisen establishes a strong case in the affirmative. He furthermore brings forward the mask in the J. P. Morgan collection, adding to the weight of his own authentication the citation of numerous other experts who share this opinion. Following his classification into types, the author describes the four leading depictions of Washington in sculpture—the undraped version with bare chest, which appears to be the original conception; another with drapery in the toga style; busts in the "Florentine" manner and others featuring the blouse and scarf band. Although Houdon's memoirs state that Washington subjects were done in plaster, bronze and marble, Dr. Eisen has come to the conclusion that much of this work must have been done by assistants under the direction of the great French master, who perhaps only added a few last touches to give the work distinction. In view of the large number of "memorabilia sculptures," Dr. Eisen has wisely limited his final volume to works based on the Houdon bust. Other valuable data on this subject include comparative measurements of the life mask, the Leutze mask and the bust executed by Houdon in clay.

It is a pleasure to find that the publishers of these volumes have spared no pains in making their purely physical appearance worthy of the invaluable scientific material which they contain. Issued in a limited edition of three hundred sets, each volume contains a reproduction of the personal book plate of George Washington. The large amount of illustrative material comprises an invaluable feature, while the widely spaced pages are beautifully printed on carefully chosen paper.

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LONDON LETTER

by Louise Gordon-Stables

There is great activity among the galleries, show following upon show with great rapidity. In many cases artists are having an exhibition every year, instead of once in three, as in former years. This shows that the art market must be active, otherwise people would not incur all the out-of-pocket incidental expenses. A stream of exhibitions are opening along Bond Street, featuring works of art suitable for Christmas presents, as well as pottery and needlework designed by established artists. Some years ago an interesting display of woolwork, carried out from designs by Roger Fry, Duncan Grant and Vanessa Bell, seemed to promise interesting development in this field. Little has been realized, however. Now at the Lefèvre Galleries Marjorie Craigie has work done in wool from the designs by Michael Sevier. These are abstract in character, and lend themselves to a simplification of composition, which reduces to a minimum the complication of the traditional stitchery and the technical skill required to produce fine shading. Many women will be wanting artists to furnish original patterns, which may offer a new, if modest, means of livelihood.

Stalte Murray is showing pottery, paintings and sculpture at the same galleries. Following the prevailing fashion and working in various media his work shows him to be primarily a potter. While his color is rather monotonous, being limited to tones of yellow and yellow browns, he understands the technique better than that of painting. Many of his forms have a pleasing sweep of line, though occasionally there is a tendency to lose the sense of balance. His use of fine glaze greatly enhances the appeal of his work.

Ben Nicholson's pictures form an appropriate background for Barbara Hepworth's sculpture at the Tooth Galleries. The former is mainly interested in setting down the intensity of feeling aroused by the time of day—the effects produced by the changing light on the everyday scene. His jugs, violins, newspapers, fish or profiles are all used to demonstrate experiments in illumination. Mrs. Hepworth's carv-



"BIANCO CAPELLO DE' MEDICI"

By BRONZINO

This charming portrait, formerly in the collection of King Wilhelm II of Wurttemberg, is included in the collection of P. Jackson Higgs, to be dispersed at the American-Anderson Galleries on December 7, 8, 9

ing, whether in stone, wood or alabaster, is always strictly determined by the nature of her medium. This method tends to produce a certain elemental crudeness, but through it she achieves an undeniable strength of characterization, of the abstract rather than the representative order.

The Leicester Galleries have now on view a provocative display of water-colors by Paul Nash, which show him to be an able draftsman. In spite of their somewhat cold tone and sketchy treatment, they have a decorative quality and a subtle charm all their own. The next exhibition will feature caricatures by Peter Arno, though the date of opening is uncertain owing to the drawings being held up at Havre. Those of us who know New York, and who will therefore be able to appreciate to the full Mr. Arno's fine satire, will find the show vastly entertaining.

February, 1933, will see the opening of another of those exhibitions at the house of Sir Philip Sassoon in aid of the hospitals, always outstanding events in the art world by reason of the excellence of the pieces and beautiful manner in which they are displayed. This one will be called "Three French Reigns," and will comprise pictures, furniture, tapestry and silver of the French XVIIIth century. Plans have also been made as far ahead as 1934, when an exhibition of Chinoiserie is contemplated, in which a great deal of lacquer will figure.

NEW YORK AUCTION CALENDAR

American-Anderson Galleries
30 East 57th Street

December 7, 8, 9—Art Collection of P. Jackson Higgs, by order of the Supreme Court of the State of New York, for the benefit of creditors. Now on exhibition.

December 8, 9, 10—Jewelry collection of Nicholas Miller. Now on exhibition.

National Art Galleries
Rose Room, Hotel Plaza

December 9—Libraries of the late E. Elizabeth Eastman of Portland, and of Susan J. Butterfield of Concord, N. H. Exhibition December 4.

Plaza Art Galleries
9 East 59th Street

December 8—Oil paintings of the XIXth century in the collection of Harry Hirshfeld, with additions. Modern etchings, lithographs, mezzotints, Currier & Ives prints, old English lithographs and engravings from various sources. Exhibition, December 5.

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MILLER JEWELRY

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Sale December 8, 9, 10

The fine collection of jewelry set with precious stones belonging to Nicholas Miller, of 671 Fifth Ave., is now on exhibition prior to liquidation at the American-Anderson Galleries on December 8, 9, and 10. The catalog is made up of modern platinum pieces, and bracelets, rings and necklaces set with diamonds, rubies, emeralds, sapphires and pearls of the first quality.

PLAZA ART GALLERIES HIRSHFIELD ET AL. SALES

Exhibition December 5
Sale December 8

On Thursday afternoon, December 8th, at two o'clock, the Plaza Art Galleries, Inc., at 9 East 59th Street, will sell a collection of oil paintings, the property of Harry Hirshfield, with a few additions. These comprise the work of well-known artists of the XIXth century.

And in the evening of the same day, Thursday, December 8th, at eight o'clock, a collection of modern etchings, lithographs, mezzotints, Currier & Ives prints, old English lithographs and engravings will be sold. The etchers are represented by Benson, Blampied, Brockhurst, Hankey, Rosenberg, Whistler and Zorn. In the Zorn group is the "Hair Ribbon" and "Dal River"; by Benson, "Yellow Legs" No. 4 and "Canvas Backs"; by Brockhurst, "Zenobia." A fine old mezzotint by William Ward is also featured. Of additional interest are numerous views of New York and vicinity by Currier & Ives.

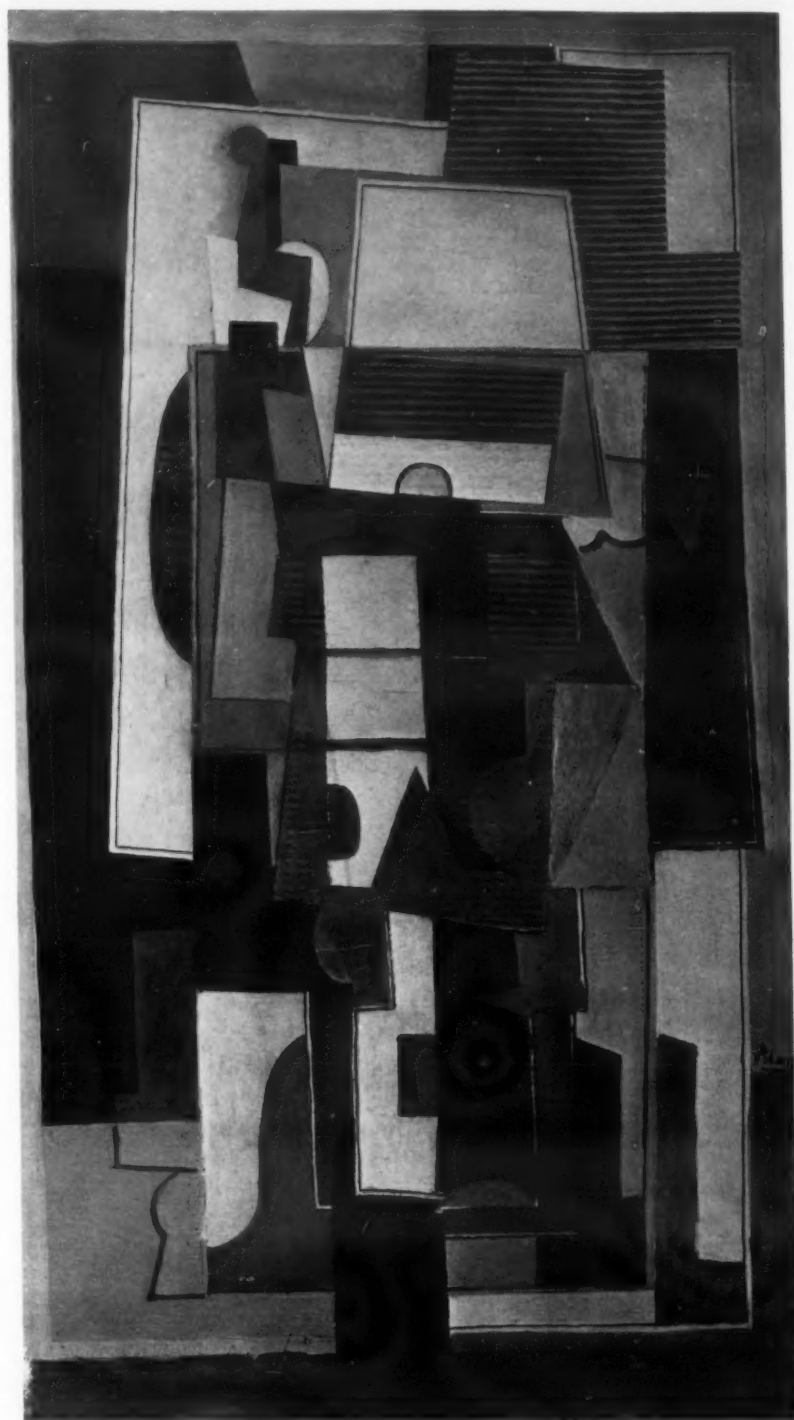
The exhibition will begin on Monday, December 5th, and continue until the time of sale, from 9 a. m. to 6 p. m. each day.

NATIONAL ART GALLERIES

EASTMAN, BUTTERFIELD LIBRARIES

Exhibition December 4
Sale December 9

Two interesting libraries will go on exhibition on December 4 at the National Art Galleries, Inc. (Rose Room, Hotel Plaza), prior to their dispersal on Friday evening, December 9. A group of finely bound sets of standard literature, together with valuable reference works on pottery and porcelain comprise the collection of the late E. Elizabeth Eastman of Portland; while the balance of the sale is composed of first editions of American authors, town histories, genealogies and other Americana consigned by Susan J. Butterfield of Concord, N. H. Among the latter may be mentioned a Boston almanac of 1741 with annotations throughout in the hand of John Hancock, 2nd, father of the signer of the Declaration of Independence, and with the record of the latter's birth on a leaf devoted to birth records in the family; Cutler's Description of Ohio with the first engraved view of Cincinnati; and some rare Canadian material. Several of the sets offered early in the



"LA TABLE AVEC NATURE MORTE" By PABLO PICASSO
This fine abstraction is to be seen in the current exhibition entitled "Selection" at the Valentine Gallery.

evening are in full levant bindings with doubleures. These include such works as the *British Poets*, Lee's *History of North America*, and others. A splendid impression of Blake's *Canterbury Pilgrimage*, printed in 1810 and now rare, is also offered.

AUCTION PRICES OF THE WEEK

BUCHER ART COLLECTION

American-Anderson Galleries—The sale of the art collection of Mr. Frederick Bucher, which took place on November 25 and 26, realized a grand total of \$38,839. We list below the highest prices reached:

- 248—Barthelmeus van Segwaert, Sheriff of Dordrecht, 1607—Paulus Moreelse—K. F. Schwab \$650
- 249—The Misses Bannister—Sir William Beechey, R. A.—L. W. Beach 550
- 251—Sunset (Solnedgang) — Anders Zorn—L. J. Marion (Agt.) 1100
- 252—Cossack Horses in a Storm—Adolf Schreyer—H. E. Russell, Jr. (Agt.) 950

301—Important Gilded Silver Samovar of Czar Alexander III—St. Petersburg, XIXth Century—Henri Antoville Art Galleries 1100

374—Antwerp Armorial Tapestry—Early XVIIIth Century—J. S. Pomeroy 1200

375—Antwerp Armorial Tapestry—Early XVIIIth Century—J. S. Pomeroy 1200

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376—Flemish Renaissance Tapestry—XVIIIth Century—K. F. Schwab.. 900

377—Important Brussels Tapestry—Jan Frans van den Hecke, Circa 1680—Henry Curtis 2025

378—Important Brussels Tapestry—Jan Frans van den Hecke, Circa 1680—Henry Curtis 2025

406—Pair Louis XVI Carved and Gilded Fauteuils in XVIIIth Century Gobellins Tapestry—J. S. Pomeroy 850

407—Pair Louis XVI Carved and Gilded Fauteuils in XVIIIth Century Gobellins Tapestry—J. S. Pomeroy 800

Data in Van Veen Case Supplied by Harold Korzenik

We are indebted to Mr. Harold Korzenik, counselor at law, for the valuable elucidation of the law of copyright as it affects the artist, which was strikingly illustrated in the story of the Van Veen case which appeared in the November 26 issue of THE ART NEWS. We regret that our article failed to credit Mr. Korzenik for his timely explanation of this matter, which is naturally of great importance to many artists.

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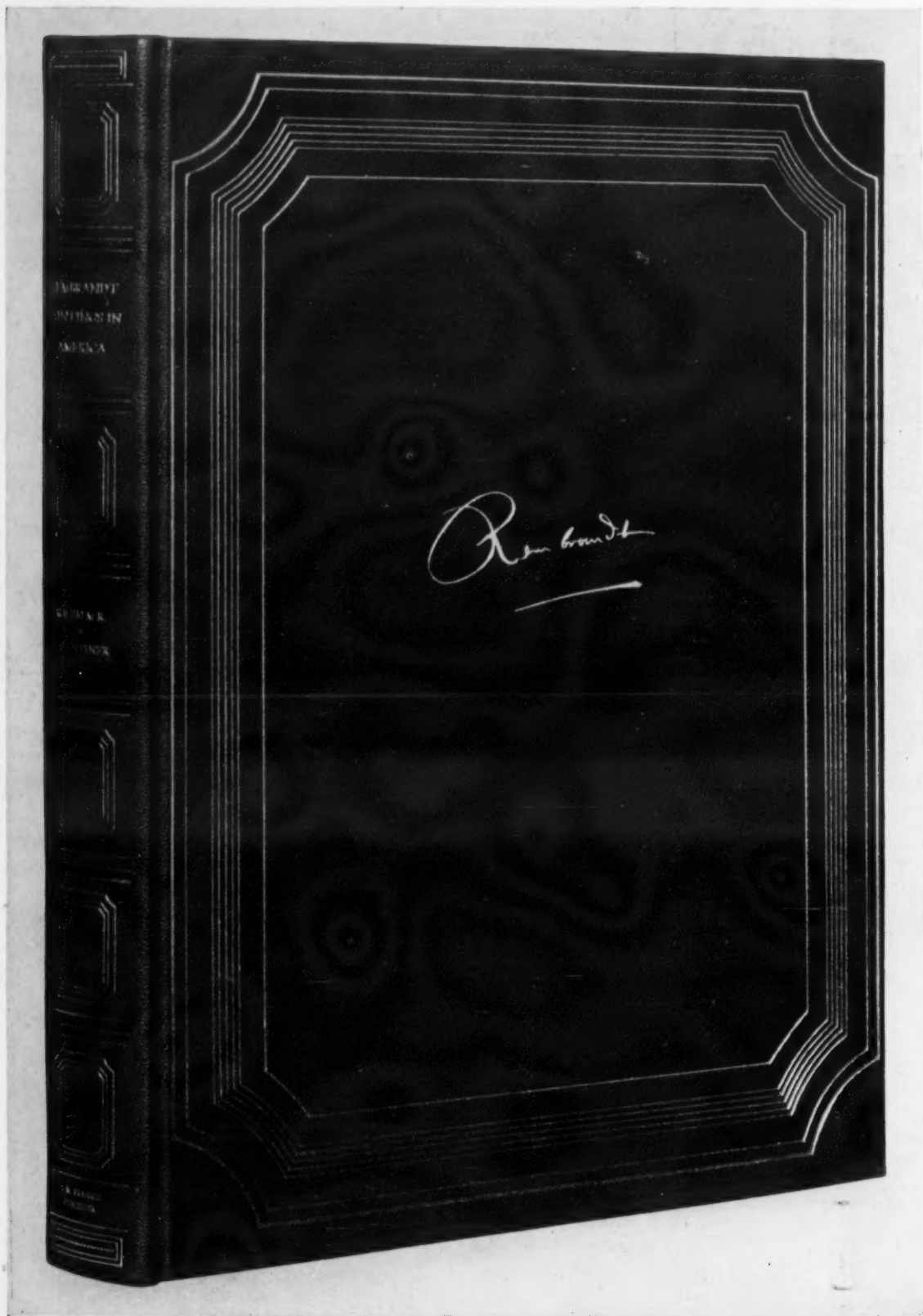


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BERLIN LETTER

By Flora Turkel-Deri

It is gratifying to report at this time that the Deutsche Museum has just been enriched by a picture of Albrecht Altdorfer, which comes to the collection as a donation from the so-called Dr. Friedländer fund. The panel represents "The Adoration," and is larger in dimensions than the artist's other works in the Berlin Museum, the figures being exceptionally stately.

Altdorfer's predilection for architectural enrichment of the scene—due undoubtedly to his work as city architect for Ratisbon—is revealed in the central part of this composition where a Renaissance building is used as setting for the Holy Family. The figure of Joseph thrown into strong relief by the lighted candle which he holds has a special interest. The mother kneeling in adoration, bends gracefully towards the child, who is carried in a napkin by baby angels, while the shepherds stand between columns at the side. A most characteristic detail is found in the wreath of happy cherubs dancing in the air in praise of the holy Infant. As usual, Altdorfer gives his fancy free play, and the romantic poetry of his conception lends to the composition an aura of loveliness and ease. The figures and the many accessories of the composition are set in relief against a deep blue sky, this effect contributing greatly to the impressiveness of the work.

This picture by Altdorfer, painted circa 1520, was unknown until recently, and its discovery and subsequent addition to the museum's collection is due to Dr. Friedländer, whose connoisseurship has over a period of many years been almost invaluable to the Berlin museums. These facts contribute considerably to the indignation which has arisen over the repeated attacks against Berlin museum authorities—already mentioned in a previous letter—among whom is Dr. Friedländer. Articles and press comments criticize his activity; however, the motives of the campaign are political in nature and cannot claim impartiality. Dr. Friedländer's international reputation for scholarship cannot be touched by these accusations. In order to protect the honor and integrity of museum officials, the Prussian ministry for art and science has recently taken steps in this matter by bringing charges against the persons who are responsible for the misleading publications.

The administration of the Berlin museums considers the temporary closing of certain sections of the buildings. Through the new emergency measures, the funds available for maintenance have become inadequate compared to the high costs of heating, lighting, and surveying. It is now under discussion whether it would not be advisable to unite under one roof the foremost works from different departments of various institutions. Should this project assume definite shape, it would mean a step towards the museum of the future, confined solely to masterpieces.

The special exhibitions in the Berlin museums featuring select specimens in



"LE MAS"

One of the excellent landscapes now on view at the Valentine Gallery in the exhibition entitled "Selection."

By ANDRE DERAÏN

small homogeneous ensembles are being continued. The next displays will show valuable textiles from diverse countries and periods, as well as animal sculptures dating from the remotest antiquity to the present time.

An exhibition of contemporary Danish art is on view in the modern annex of the National Gallery. It is the first time that our neighbors, the Danish painters, have been represented in Berlin. It must frankly be confessed that most of the works on view do not rise above the level of good, handsome art. However, the enthusiasm and earnestness of the exhibitors is obvious, and the display as a whole has an atmosphere of honest and sincere conviction. All these painters also have a belief in the carrying power of pigments which are used with great flexibility. Olaf Rude speaks a cosmopolitan language; and many of his pictures display a tonal quality and breadth of treatment reminiscent of Matisse's art. Oluf Host knows how to suggest the dramatic as well as the lyric mood of nature, and in apparently dull scenery finds elements that arouse his pictorial enthusiasm. Ernst Zeuthen's creations, with their background of thoughtfulness, may be more permanently satisfying. Jens Sondergaard also gives emphasis to the spiritual, and though he is reported self-taught and living in a small village far away from art centers, his works reveal the influence of the greatest living painter of the North, Edvard Munch, whose spell is also felt in other works in this display. In pictures by Harold Giersing one finds a free and authoritative handling of formal and coloristic problems.

The opening of the exhibition was made an official occasion with the Minister of Foreign Affairs and the Danish ambassador present. Speeches were delivered by Director Justl of the National Gallery, by the minister, the ambassador, and representatives of Danish art associations.

A young Italian artist, Signora Boglino, is having an exhibition at the Gurlitt gallery, and her paintings and drawings have aroused unusual inter-

est. A very decided gift of unconstrained expression is revealed in these works, which have nothing of feminine charm and sweetness.

The astonishing strength and precision of Signora Boglino's brush stroke are especially impressive in the drawings which, though simple in outline, yet grasp the essentials of form. Her feeling for movement and dramatic accent is very strong and in some of these sheets she approaches very near to the best that has been produced in modern art. Though the oils also are untrammelled in conception and execution, they do not possess the same vigor of treatment, owing to the intricacy of color problems in works on a large scale. However, several portraits show a fine intuitive feeling, and keen interest in the human side of the painter's art. Common to all the works here assembled is an individual attack, and especial liking for strong plastic effects.

In spite of current economy in all cultural matters Berlin has recently

been enriched by a new museum, an annex to the Märkische Museum. The so-called "Ermeler" house, a building dating from the XVIIIth century containing the original fresco paintings on the stair-case and in the rooms, has been thrown open to the public as an example of a cultured bourgeois home of that time. Various objects of the crafts, as well as pictures and sculptures have been set up, and the ensembles, supplementing more portentous

museum collections, convey the atmosphere of domestic life of the epoch.

In the Arts and Crafts Museum there is displayed, prior to its shipment to the United States, a chess-board and set of men representing the celestial sphere. The figures symbolize the various heavenly bodies, signs of the zodiac or phases of the moon, and are exquisite examples of the art and fine invention of the craftsman. The work was done for an American collector who has many beautiful sets of chessmen.

A recently published emergency decree orders that the ministries cut down the costs of administration. In pursuance of this measure, the Prussian ministry for Art and Science will be entirely reorganized. In spite of the protest of the Academy of Science, and the joint efforts of many associations, this art department will be dissolved, and the specialists connected with it dismissed. It is to be apprehended that art matters will be neglected under the management of officials lacking specialized knowledge in this field, and that there will be a subsequent loss of the fruits of the last decade's systematic effort to promote and popularize art. It is very much to be deplored that the political party now in power obviously does not consider art an important factor in the cultural life of the nation. One cannot deny that financial calamities have necessitated retrenchments, but just why these should be concentrated on the art department is not clear. This course reveals the shortsightedness of the new legislators; and their indifference towards art proves that they have not given enough thought to the fact that a nation's prosperity and prestige largely depend on the part played by aesthetic factors. While no official announcement has yet been made, Dr. Waetzold, Dr. Hübner, and Dr. Gall, counsellors in the art department of the Prussian ministry, have been mentioned as likely to be removed from office, or put on half-pay.

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Many Important Works of Art in Higgs Dispersal

(Continued from page 3)

Mr. Higgs purchasing the work directly from Mrs. Brinton.

Another fine Stuart in the Higgs' dispersal, the waist-length portrait of Benjamin West, was described and illustrated in the December 1927 *Burlington Magazine*. This canvas is accompanied by a certificate signed by Theodore Bolton and William Sawitzky, giving the following authentication: "We agree in the opinion that it is a genuine, characteristic and fine work of Gilbert Stuart, painted during his stay in London, and most likely between 1778 and 1782." The fact that the portrait shows Benjamin West at an early age adds to its historical value.

In the XVIIIth century British portrait group appears an important Romney, from the collection of General Sir Charles D'Oyly of Blandford, depicting William Greer, Captain of the frigate *Belvedere* in full regalia. The picture, which dates from 1787, was shown in the Exhibition of Eighteenth Century Portraits held in Toronto in 1932, and is recorded in Ward and Robert's *Romney*, Vol. II. The half-length portrait of Mrs. Bolton by Gainsborough, which was also in the Toronto show, is notable for the fine rendering of delicate features and grey eyes. In 1930 Mr. Higgs secured this canvas from Eugene Bolton of London, who was a descendant of the sitter, and it has been authenticated by both Walter Roberts and Dr. Hermann Voss of Berlin. Of the same period is Allan Ramsay's large painting entitled "Lady Jane Douglas as a Shepherdess." This highly decorative composition, bearing the artist's signature, comes from the collection of the Earl of Morton, and also appeared in the Toronto display. It is interesting to note that Lady Jane Douglas was a famous beauty and leader of Edinburgh society.

XVth-XVIIIth century paintings in the catalog include important Florentine, Venetian and Sienese examples. A "Madonna and Child with Saints," dated 1507, is by a follower of Ghirlandajo, probably Sebastiano Mainardi. The picture comes from the collection of the Countess of Casa Cortez. Dating from the Quattrocento is a charming "Madonna and Child with Angels" by Pier Francesco Fiorentino. This example, which appeared in the Carnegie Institute exhibition of 1930 is accompanied by a letter of George Martin Richter. The Florentine feeling for exquisite color and delicate detail is revealed both in the background of beautifully stylized flowers and foliage as well as in the harmonies of the Madonna's costume, in which black cloak, rose red ground and mauve wimple form lovely contrasts of tone. Another "Madonna and Child" subject by Piero di Cosimo has passed through the collections of Marquis Panciatichi, and of Edward R. Bacon of New York and Aberdeenshire. It figures prominently in the memorial catalog of the Bacon collection published in 1911 and is accompanied by a certificate of Oswald Siren.

In the XVth-XVIIIth century Venetian group one finds the portrait of a Venetian nobleman by Vittore Belliniano, signed by the artist and dated 1521. Another outstanding composition in this same group is the "Portrait of a Byzantine Emperor" by Gentile Bellini, painted about 1480. This canvas which was secured from Thomas Agnew and Son of London, was included in the exhibition of Paintings by Old and Modern Masters held at the American-Anderson Galleries in 1931. An accompanying certificate written by Dr. Alfred M. Frankfurter and a description of the portrait by Carlyle Burrows in the May 1931 issue of *Apollon*, further attest to its high quality.

Sienese art, with its greater tendency towards religious subject matter, is illustrated by a "Madonna and Child with St. John and St. Catherine" from the hand of Il Sodoma. This fine work is not only accompanied by a letter from Dr. Heil of the Detroit Institute of Arts but has a confirming attribution from Dr. Hermann Voss of the Kaiser Friedrich Museum. Another outstanding work in the sale—Bronzino's distinctive portrait of "Bianco Capello de'Medici" may be studied in the reproduction in this issue.

Two other delightful portraits afford interesting contrasts between the German and French schools. The first of these, a "Portrait of a Man" by Christoph Amberger, (dated 1536), is accompanied by the certificate of Dr. Bode. The fine bust-length portrait of "Agnes

Sorel, as Laura" by François Clouet the Younger is also among our illustrations. A certificate by Dr. Hans Hildebrandt of Berlin says in part: "The picture . . . is in my opinion the work of the French School of the XVIth century . . . its high quality permits ascription to the principal master of that school, François Clouet the Younger."

Among the objects of art there are some important Chinese examples chief among them being a unique jewelled gold crown of the Sung dynasty, set with pearls and rubies. This piece was the subject of a monograph by Benjamin March, Curator of Far Eastern Art in the Detroit Institute of Fine Arts. It was shown in the Loan Exhibition of Chinese Art, at Detroit in 1929. An important Tang gilded bronze Bodhisattva, nineteen inches high, retains the original gilding; while a Chou silver-bronze sacrificial bowl is notable for its bluish patina.

Outstanding in the group of Greco-Roman antiquities is a fragmentary statue of Artemis carved from Pentelic marble. This striding figure, in which the movements of the body create especially fine drapery rhythms, is notable for the beautiful modelling of the sandalled feet. The marble of this piece, which was secured from the sculptor, George Gray Barnard has been analyzed and found to be identical with that of the Parthenon sculptures.

Rare examples are also found among the decorative arts of various schools and periods. Of these we may mention especially a Venetian Gothic aquamanile, boldly modelled in the form of a standing lion. The Burgundian school of the XVth century is represented by a fine carved and polychromed wood statuette representing a king, thought to be Charlemagne. The fine quality of this specimen is attested by its inclusion in the Burlington Fine Arts Club exhibition of July 1928.

The great period of Persian art in the XVth century is notably represented in the Higgs collection by a rare Isfahan mosaic tile decorated in enamel. This unusual piece is a fragment from the ruined tomb of Jafar, Chamberlain to Prince Hassan of the Turcoman dynasty. When the remnants of the tomb were unearthed a few years ago, the great doorway was found to be inscribed with the name of the departed and the year of the tomb's construction, A. H. 885 (1482 A. D.). Two similar fragments of the same mosaic are in the Detroit and St. Louis Museums. Thirty-two inches high by nineteen inches wide, it is divided into three longitudinal sections, the beautiful design being composed of intertwined palmettes, carnations, and lilies. It was shown at the Sesquicentennial Exhibition, 1926, and at the Brooklyn Museum, 1932.

FOREIGN AUCTION CALENDAR

BERLIN

Ball & Graupe

Dec. 10—Paintings and antiquities from the collection of a prince.

Int. Kunst-Auktion

Dec. 3—Fayence from the "P" collection.

FRANKFORT

Hugo Helbing

Dec. 6—Estate sale of paintings by old and modern masters.

Dec. 7—Small sculptures from the Rothschild collection; antiquities, furniture.

Dec. 7-8—The collection of Karl Bacher. Far Eastern art, textiles, antique rugs.

MUNICH

Otto Helbing

Dec. 5—The coin collection of Count Fürstenberg.

Dec. 9—Greek and Roman coins.

DUSSELDORF

Julius Stern

Dec. 3—Old and modern paintings.

COLOGNE

Math. Lempertz

Dec. 6-8—Meissen porcelain, furniture and paintings.

Dec. 20-21—Antiquities and paintings.

VIENNA

Glücksellig

Dec. 12-15—Paintings, furniture, objets d'art.

LONDON

Christie's

Dec. 5—Lord Nelson relics, objets d'art, etc.

Dec. 6—Bronzes and carvings in ivory.

Dec. 7—Old English silver plate and fine foreign silver.

Dec. 8—Porcelain, decorative objects, furniture and rugs.

PARIS

Galerie Georges Petit

Dec. 5—The Blumenthal collection of XVIIIth century books.

December 12—The Charles Pacquement collection of modern French painting.

December 15—The Jules Strauss collection of modern French painting.

THE HAGUE

Van Marle & Bignell

December 12—Paintings by old masters.

NEW ORLEANS HAS ANNUAL EXHIBIT

NEW ORLEANS.—An annual exhibition is announced for the New Year at the Downtown Studio. It will be held from January 8 to February 1. Membership is open to any artist, and there will be no jury nor prizes. The gallery managers will do their utmost to attract a large number of visitors to the show, and will make every effort to promote sales. The Downtown Studio is located in the historic old Pontalba Building in the heart of the Vieux Carré. The exhibition will be open free to the public daily, including Sunday, from 10 a. m. to 5 p. m.

Membership fee is \$3.00, which entitles any artist to membership for one year. Application for membership should reach the Gallery not later than December 13th, and must be accompanied by check made payable to the Downtown Studio. There will be no charge for packing or repacking of artists' works. Exhibits must be sent prepaid to the Downtown Studio, 529 Saint Ann St., New Orleans, La., and should be received on or before January 5th. Each member will be entitled to hang two pictures, not to exceed 36 inches over frame. No oils with glass will be accepted. Etchers may show four examples. Commission of 10% will be retained on all sales.

The building is state-owned and all possible care will be taken of works. The Downtown Studio however assumes no liability. Membership should be understood to imply an agreement on the part of the artist with all conditions above set forth.

Competitions for The Prix de Rome 1933 Fellowships

The American Academy in Rome has announced its annual competitions for fellowships in architecture, landscape architecture, painting, sculpture and musical composition.

In architecture, the Daniel H. Burnham fellowship is to be awarded, in landscape architecture, the Kate Lancaster Brewster fellowship and in musical composition the Frederic A. Julliard fellowship.

The competitions are open to unmarried men not over thirty years of age who are citizens of the United States. The stipend of each fellowship is \$1,250 a year with an allowance of \$300 for transportation to and from Rome. Residence and studio are provided without charge at the Academy, and the total estimated value of each fellowship is about \$2,000 a year.

The Academy reserves the right to withhold an award in any subject in which no candidate is considered to have reached the required standard.

The term of each fellowship is two years in architecture and landscape architecture, three years in painting, sculpture and musical composition. Fellows have opportunity for extensive travel and for making contacts with leading European artists and scholars.

The Grand Central Art Galleries of New York City will present free membership in the Galleries to the painter and sculptor who win the Rome Prize and fulfill the obligations of the fellowship.

Entries for competitions will be received until February 1. Circulars of information and application blanks may be obtained by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

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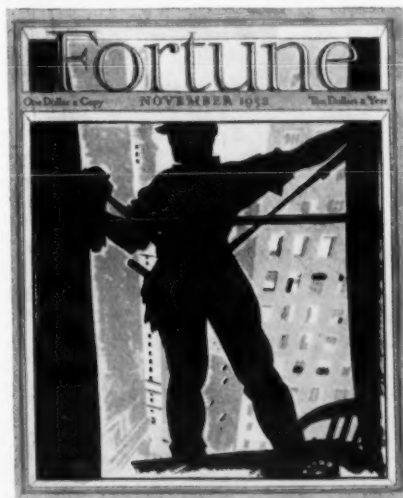
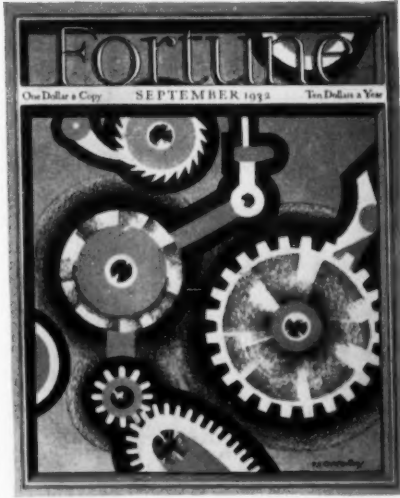
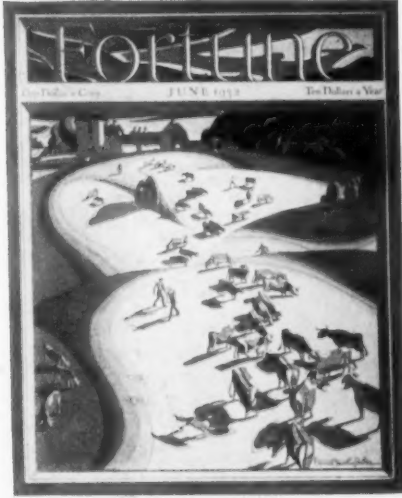
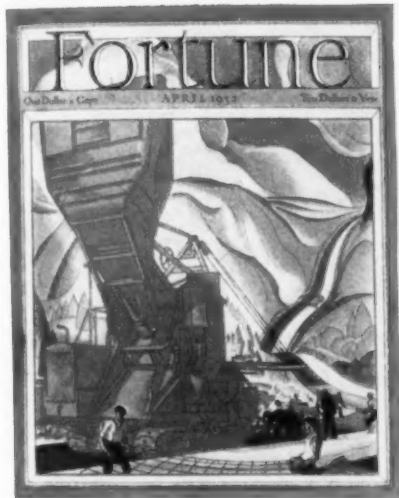
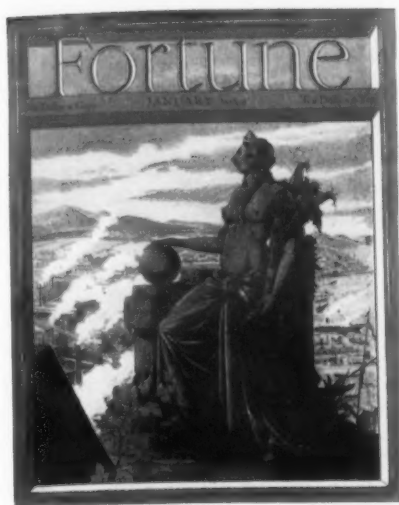
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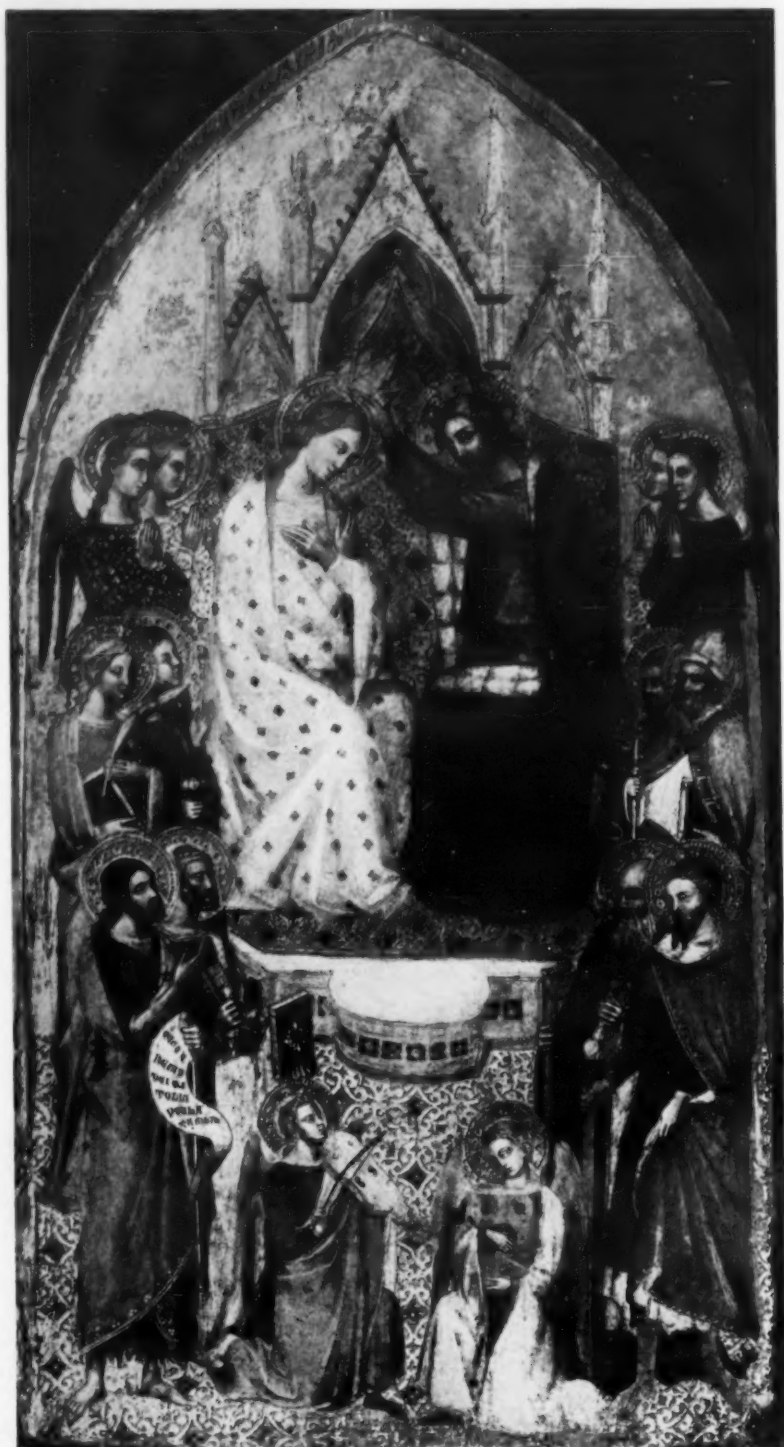
ACADEMY OPENS ITS WINTER SHOW

(Continued from page 3)

they have ceased to contribute further to the academic store? I do not see any of the important youngsters of today leaning toward this side of the picture. Is it too much to suppose that one day there will be no Academy in the real sense of the word? This idea is not at all improbable in the light of the continued inability of the present Academicians to keep up with the times. Even Luigi Lucioni, that arch still-lifer, has turned to the Whitney group for comfort and company.

Lest any of these perhaps morbid speculations keep you from enjoying the present show or even suggest that there is a less abundant display than usual, I hasten to reassure you that there are the usual three or four hundred items of paintings and sculpture to be seen, as well as a generous assortment of black and white work that fills the Morgue to overflowing. You will find Wayman Adams in a more than juicy performance, this time giving our own "Pop" Hart the so-called works. Mr. Adams, it is interesting to note, is about the last of the big brushmen who flourished so abundantly in those seemingly remote days of Sargent et al. There are more than the usual quota of celebrities on hand, and we find such popular figures as Sidney Franklin, Mussolini, President-elect Roosevelt, etc., in the process of being glorified. Then there is Leopold Seyffert's spectacular, but suavely compounded "Green Pyjamas," and Leon Kroll sends a large group piece that is in his typical manner, something more adroit than usual in the way of assembling a large number of pictorial incidentals. Ernest L. Blumenschein's handsome "Landscape with Indian Camp" is one of the high spots on a tour of the Vanderbilt Gallery, but Edmund Tarbell's Bostonese study of a horsewoman and her mount is far from his academic best. Louis Betts sends a very academic nude, and elsewhere you will see such regulars as Daniel Garber, Sidney Dickenson (with a somewhat uneasily grouped "Summer"); Hobart Nichols, Chauncey Ryder, William Ritschel, Gifford Beal (very crisp and breezy); Charles Chapman, John E. Costigan (getting into difficulties with his flesh tones); Lillian Wescott Hale, Gladys Wiles, Walter Griffin (with quite the finest piece of coloration in the show); Glenn Newel, John Noble, Ben Ali Haggin, Tenney Johnson, Eugene Higgins, etc., in more or less routine performance.

William M. Paxton's "Elsa" takes the prize against all comers as the slickest piece of academic painting in the show. In the black and white section two lithographs by Stow Wengert, currently to be seen in a one-



"CORONATION OF THE VIRGIN" By NARDO DI CIONE
A beautiful panel in the exhibition of Italian Primitives at the A. S. Drey Galleries.

man show at Macbeth's, stand out. Kerr Eby, Louis Rosenthal, Charles H. Woodbury, Ernest Roth and Alfred Huty are among the outstanding contributors, and I especially noted the wood-cuts of Michael Baltekal-Good-

man as virile in technical command and composition.

Now that the Whitney Museum has set a new fashion in awards, I almost forgot that there were such things as prize-winners at the Winter Academy.

Those making the grade this year are Gifford Beal, whose "Northeast" won the Carnegie prize of \$500, awarded for the most meritorious oil painting in the exhibition, portraits excepted.

"Captain Melville Millar," the work of Kenneth K. Forbes of Toronto, won the Thomas R. Proctor prize of \$200. Leon Kroll, N. A., received the first Altman prize of \$1,000 for his painting entitled "Summer, New York." The second Altman prize of \$500 went to Wayman Adams, N. A., for his "George (Pop) Hart."

The jury of award gave the Julia A. Shaw memorial prize of \$100 to Katherine M. Johnson, Oswego, N. Y., for her painting, "From a Provincetown Roof." The Isidor medal went to Paul Sample of Pasadena, Cal., for his oil, "Unemployment," and Donald Teague of New Rochelle won the J. Francis Murphy memorial prize of \$150 for his painting entitled "Eastern Point Light."

"The Changing Wind," by Charles H. Woodbury of Boston, received the Edwin Palmer memorial prize of \$1,000.

The sculpture jury gave two prizes—the Elizabeth N. Watrous gold medal to John Flanagan, N. A., for a "Frame of Medals," and the Helen Foster Barnett prize of \$200 to Katherine W. Lane, Manchester, Mass., for sculpture entitled "Narcisse Noir."

The members of the jury of award in painting were John Carlson, Charles C. Curran, Daniel Garber, Ernest L. Isen and Jonas Lie. The jury of award for sculpture were Isidore Konti, Paul Manship and Adolph Weinman. All members of both juries are members of the National Academy.

INDOOR AUCTION REALIZES \$2,175

The first public auction held at the Indoor Art Market, 134 East 74th Street, on November 22, realized \$2,175 for the one hundred and six works of art sold. More than two hundred artists of recognized talent contributed to the exhibition, which opened on the previous Saturday. Many of these took their chance in the auction. The top price reached was \$150 for "Murray Bay" by Ernest Fiene. Next in order came \$75 for a painting by Carl Sprinchorn, and \$60 for one by S. Simkhovitch. Mr. Chappell, the architect, acted as auctioneer, and Mr. Peixotto, president of the National Society of Mural Painters, gave a short life history of the participating artists. The large audience present consisted of art dealers and patrons, and a goodly representation of New York society. Butlers in livery placed the objects on view, and a group of debutantes took the bids.

A straight sale is being held every day from 10 A. M. to 10 P. M., and the results must be rewarding to the sponsors of the market, Mr. and Mrs. Lucien Tyng and their assisting committee of forty-nine prominent art collectors.



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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street.—Oil paintings of hunting and coaching subjects by George Wright, to Dec. 24.

A. C. A. Gallery, 1269 Madison Ave.—Recent water colors by Hy Cohen.

American Academy of Arts and Letters, Broadway at 155th St.—Paintings by Carl Melchers.

American Folk Art Gallery, 113 West 13th Street.—Early American paintings, etc. Shown by special appointment.

An American Place, 509 Madison Ave.—Recent oils and water colors by Marin.

Architectural League.—Water colors by Lloyd Berrall, Dec. 5-17.

Arden Gallery, 460 Park Avenue.—Screens by Max Kuehn, during December.

Art Center, 65 East 56th Street.—Lithographs by Richard Crist, Dec. 5-17. Recent decorative objects by American master craftsmen; doll houses designed by Delano & Aldrich, constructed by unemployed draughtsmen. During December.

Averell House, 142 East 53rd Street.—Flowers on gold and silver by Mary Elizabeth Price, Lowestoft and glass.

Babeo Art Galleries, 5 East 57th St.—American paintings and water colors.

Bachstutz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street.—Old masters.

Barbizon Plaza Hotel.—Paintings by Louis Ribak, to Dec. 10.

John Becker, 520 Madison Avenue.—Isabel Carleton Wilde collection of American Folk painting, during December.

Belmont Galleries, 576 Madison Avenue.—Primitives, old masters, period portraits.

Böhler & Steinmeyer, Ritz Carlton Hotel.—Paintings by Old Masters.

Bourgeois Galleries, 123 East 57th Street.—Old and modern paintings.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Opening of the new decorative arts wing; special exhibition of Egyptian art; Fine Prints of the Year, Dec. 6-31; pastel drawings of far eastern types by Elizabeth Telling.

Brooklyn Painters & Sculptors Society, 25 Clark Street, Brooklyn.—Recent watercolors by members, to Dec. 28.

Brummer Gallery, 55 East 57th Street.—Antique works of art. Glass by Maurice Marinot, to Dec. 10.

Butler Galleries, 116 East 57th Street.—Paintings "suitable for decoration."

Ralph M. Chait, 600 Madison Avenue.—Chinese porcelains.

Carnegie Hall Art Gallery, 154 West 57th St.—Second showing of the new Carnegie Hall artist group.

Caz-Delbo Gallery, 561 Madison Ave.—Paintings by Austin M. Meklem, to Dec. 15.

Cheshire Gallery, Chrysler Building.—Pencil drawings by Canedo, to Dec. 17.

Columbia University, Philosophy Hall.—Walter Scott centenary exhibition of mss. first editions, etc.

Cronyn & Lowndes Galleries, 11-13 East 57th Street.—One man show of portraits and still lifes by Doris B. Kreindler. Etchings by Zorn and Davies, to Dec. 10.

Decorators' Club Gallery, 745 Fifth Avenue.—Chinese art objects of Chas. R. Gracie, to Dec. 7.

Delphic Gallery, 9 East 57th St.—Drawings by Modigliani; water colors by R. C. Leavitt.

Demotte, Inc., 25 East 78th Street.—Romanesque, Gothic and classical works of art; modern paintings.

Downtown Gallery, 113 West 13th Street.—Sixth Annual Show of the Society of American Print Makers, Dec. 5-31.

A. S. Drey, 680 Fifth Avenue.—Special exhibition of Italian Primitives.

Dorand-Ruel Galleries, 12 East 57th St.—Paintings by Renoir since 1900, to Dec. 10.

Ehrlich Galleries, 56 East 57th Street.—Rembrandt-Rubens and their followers to Dec. 15. Mrs. Ehrlich—Antique furniture and gifts. During November.

Eighth Street Gallery, 61 West 8th St.—Christmas group show of lithographs, water colors and small oils, to Dec. 24.

Ferragil Galleries, 63 East 57th Street.—Paintings and screens for children's rooms by Henry R. Beekman, from Dec. 5.

Fifteen Gallery, 37 W. 57th St.—Annual Black and White exhibition, to Dec. 10.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists, with recent additions by Bouché, Bonnard, Gris, Gleizes, Delaunay, Helion, Laurens, Torres-Garcia.

Goldschmidt Galleries, 750 Fifth Avenue.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Recent little paintings by Hobart Nichols, N.A., Dec. 6-24; small paintings executed in foreign lands by George Elmer Browne, N.A.

M. Grieve, 386 Park Ave.—Portrait frames. Largest collection of rare examples of all periods.

G. R. D. Studio, 9 East 57th Street.—"Our First Four Years" exhibition.

Grant Studios, 114 Remsen St., Brooklyn.—Etchings by American artists.

Harlow, McDonald Co., 667 Fifth Ave.—Etchings by Rembrandt and his contemporaries; etchings by Dorsey Potter Tyson, during December.

Indoor Art Market, 134 East 74th Street.—Work by large group of artists.

Junior League, 221 East 71st Street.—Drawings of the last hundred years, to Dec. 14.

Marie Harriman Gallery, 61 East 57th Street.—Thirty etchings of Henri Matisse illustrating the Poésies of Stéphane Mallarmé; drawings by K. Tonn.

Kennedy Galleries, 755 Fifth Avenue.—Prints by old and modern masters.

Keppel Galleries, 16 East 57th Street.—Prints by Thomas Rowlandson and other English caricaturists.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue.—Prints by contemporary artists.

Kleinberger Galleries, 12 East 54th St.—Paintings by old masters.

Knoedler Galleries, 14 East 57th Street.—English sporting paintings, thru December.

Kraushaar Galleries, 680 Fifth Avenue.—Paintings by Guy Pene du Bois, to Dec. 10.

Laco Studios, Chrysler Bldg.—Woodcuts by Harry Spanner and small sculpture by Fritz Groshans.

John Levy Galleries, 1 East 57th Street.—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue.—Etchings by Picasso; "Objects" by Joseph Cornell.

Macbeth Gallery, 15 East 57th Street.—Water colors of New Hampshire by Henry Holt, Jr., to Dec. 12; The Lights of New York by Felicie Waldo Howell, Dec. 6-19.

Maey Galleries, 34th Street and Sixth Avenue.—One man show of work by Nura.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th St.—Fifty drawings by Henri Matisse, to Dec. 17.

Metropolitan Galleries, 730 Fifth Avenue.—Paintings by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Special display of the Friedman bequest. Recent Egyptian accessions (3rd and 5th Egyptian rooms). New taste in old prints; European fans.

Midtown Galleries, 559 Fifth Avenue.—One-man show by Saul; Christmas co-operative show by members, Dec. 5-29.

Milch Galleries, 108 West 57th Street.—Selection of paintings under the auspices of the College Art Association, Dec. 5-24.

Montross Gallery, 785 Fifth Avenue.—Recent paintings by Harold Weston, to Dec. 10.

Morton Galleries, 127 East 57th Street.—"The First Seven Years"—Oils by Lucy Eisenberg, Leech, Mayne, Mead & Rosenthal, to Dec. 12.

Museum of the City of New York, Fifth Avenue at 104th Street.—Historical exhibits relating to New York City; special exhibition of XIXth century wedding gowns.

Museum of Modern Art, 11 West 53rd St.—Loan exhibition of seventy years of American art; American Folk Art; "Art of the Common Man in America."

Museum of Science and Industry, 320 East 42nd Street.—Industrial subjects by Gertrude A. Beneker.

National Academy of Design, American Fine Arts Building, 215 West 57th Street.—Annual show, to December 20.

National Arts Club, Gramercy Park.—Members' exhibition of small paintings.

J. B. Neumann, 40 East 49th Street.—Works by modern American and foreign artists.

Newark Museum, Newark, N. J.—Print show illustrating history of aviation; special exhibition of European and Oriental arms and armor. The Jaehne loan collection of Chinese and Japanese art. Modern American paintings and sculpture. Medals made in Newark. Thomas Lynch Raymond's models of church sanctuaries. Closed Mondays and holidays. Sculpture (in court). Life in Latin America (Junior Museum.)

New School for Social Research, West 12th St.—Paintings by Charles Logasa, to Dec. 17; new drawings by Benton, to Jan. 2; art of cosmopolitan America.

New York Historical Society, 170 Central Park West (76th Street).—Exhibition of Washingtoniana, throughout 1932 and of ship pictures and related memorabilia, after 1807.

Newhouse Galleries, 575 Madison Avenue.—Christmas exhibition of religious paintings, thru December.

New York Public Library, 476 Fifth Ave.—Early views of American cities. Chiaroscuro prints through four centuries and recent additions to the print department, until Dec. 13. Modern book plates presented by Dr. H. T. Radin; illustrations of Winslow Homer.

Raymond & Raymond, 40 East 49th St.—Facsimiles of primitive and renaissance masters, during December.

Frank K. M. Rehn, 683 Fifth Avenue.—Works in various media by George Biddle; "The Color of Savagery," Dec. 5-19.

Reinhardt Galleries, 730 Fifth Avenue.—Portraits and landscapes by Bernard Boutet de Monvel, to Dec. 10.

Robertson-Deschamps Gallery, 415 Madison Avenue.—Ceramics by R. Struck.

Roerich Museum, 310 Riverside Drive.—Portraits of artists, to Dec. 31.

Schultheis Galleries, 142 Fulton Street.—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue.—Water colors and etchings of game birds by Roland Clark.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street.—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street.—Drawings and water colors of the XIXth and XXth centuries, Dec. 5-31.

E. & A. Silberman Gallery, 137 East 57th Street.—Old masters and works of art.

Marie Sterner, 9 East 57th Street.—Paintings by Taubes, Dec. 5-17.

Valentine Gallery of Modern Art, 60 East 57th Street.—Special show entitled "Selection."

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th Street.—A large collection of inexpensive and attractive articles of early English craftsmanship suitable as Christmas presents.

Wanamaker Gallery, au Quatrième, Astor Place.—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrième, The Waldorf-Astoria, Park Avenue and 49th Street.—Antiques and objets d'art.

Wells, 32 East 57th Street.—Early Chinese art.

Weyhe Gallery, 794 Lexington Avenue.—Special Xmas group of prints at popular prices.

Whitney Museum of American Art, 10 West 8th Street.—First biennial exhibition of contemporary American painting.

Wildenstein Galleries, 19 East 64th Street.—Opening exhibition in the new building.

Yamataka Galleries, 680 Fifth Avenue.—Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang; Japanese arms and armor of the Tokugawa period.

Howard Young Galleries, 677 Fifth Avenue.—XVIIIth century Italian and XVIIIth century English paintings, to Dec. 15.

Zborowski Gallery, 460 Park Avenue (at 57th Street).—Paintings by modern French artists.

Ball and Graupe To Hold Painting Sale in December

BERLIN—An auction of Netherlandish and Italian paintings of the XVIth and XVIIth centuries will take place on December 10 at Ball and Graupe's in Berlin. The pictures, which emanate from a German princely gallery, are comparatively small in size and in an excellent state of preservation. The most popular Netherlandish artists are represented: Avercamp, Goltzius, Franken, van den Borsch, Brekelenkamp, Brouwer, Palamedes, Ochtersvelt, J. van Goyen, S. and J. van Ruisdael, A. and I. Ostade, Cuyp, and many more.

Among the Italian works, are a portrait by Tintoretto, an "Annunciation" by Giulio Romano, two views by Pannini and a "Madonna" by Mainardi. Color prints by Moreland and Ward, Louis XVI and Italian Renaissance furniture are also included. The arts and crafts group contains French and German silver pieces of the XVIIIth and XVIIIth century, a collection of French Louis XVI snuff boxes, and examples of Meissen porcelain.—F. T. D.

Washington Sq. Exhibition Nets Some \$7,228 Cash

The Artists' Aid Committee, which arranged for and managed the Second Washington Square Outdoor Art Exhibition, held November 12-20, reports remarkable results during the period of display. Three hundred and eighty artists were registered from the five boroughs. They sold \$7,228 cash over the curb for 1,015 pictures. Ninety percent made cash sales. About \$550 in commissions were received. There were five sales over \$100. The largest,

\$195, was made by Saul Balzerman, a sculptor, for a small figure of a horse cast in bronze. There were fourteen sales between \$50 and \$100.

This business was done in seven days' time, averaging six hours each and under cold wintry conditions. This amount compares very well with the business done in May, which was \$9,716 for 1,700 pictures by two hundred and seventy-one artists. The spring day was ten hours' long and very warm and no time lost because of rain.

Not one penny was charged, deducted or received from any artists, the entire amount being net to them. The Committee spent less than fifty dollars and personally paid the bill without accepting contributions.

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CINCINNATI

The no-jury exhibition of local work in the fine and decorative arts continues on view at the Cincinnati Art Museum through December 18. Some one hundred and fifty entries in both fields are included, with painting and sculpture in the majority. This event allows amateurs as well as professionals to put their work before the public, and each year brings to light interesting new personalities in local art circles. This year the exhibits in general are marked by great originality and sincerity of feeling as well as increased technical skill; while the work of John E. Wels, instructor at the Cincinnati Art Academy, is especially marked by fine values and rich tonality.

CHICAGO

Just before the French revolution of 1793 shocked the world with its horrors the art of that country had reached the supreme height of "prettiness." It was a true reflection of the social life of the Court. The life of this period is reflected in the group of engravings of the late XVIIIth century now on exhibition at the Art Institute of Chicago. There are scenes from the Royal gardens in which lovers, dressed in the ostentatious habiliments of the day, play croquet and other simple games under cover of which they carry on their intrigues. Ladies at their toilets, with maids to attend their every wish; gentlemen in periwigs pouring their flattery in the willing ears of ladies of the Court; elopements and meeting at secret trysting places. These engravings are executed with great finesse and are from the works of such painters as Boucher, Boudouin, Elsen, Moreau and Lawrence. This exhibition will be on until January 1.

* * *

Two exquisite Japanese paintings, in the form of handscrolls, have just been placed on view at the Art Institute of Chicago. The marvelous art of the Japanese masters is clearly revealed in these works. The gold background is broken by cloud-bands of silver; the soft, delicate greens of the pines are interposed on the golden brown trunks and branches of the trees, while the white feathers of the storks and the deep blues of earth formations give color to the landscape. These paintings are so rare and highly valued by Japan that very few of them find their way out of the country. These two fine examples of the art of Kano Isen have been acquired for the Clarence Buckingham Collection.

* * *

For indicating a supreme amount of dramatic action, both in his painting and in his lithographs, there is perhaps no American artist superior to George Bellows. At present there is an exhibition of his lithographs in Gallery 16 in the Art Institute of Chicago. In the twenty-eight subjects shown the artist covers a wide range, from the tremendous action of athletes in the prize ring to the mob burning a criminal at the stake. His remarkable drawing of "The Crucifixion" is shown, together with revival camp meetings and street scenes, all replete with action. In so prosaic a work as a portrait, Bellows manages to inject a latent force and vitality which is quite evident in a study of this exhibition.

BOSTON

An illustrated supplement to the new catalog of paintings now in preparation has been issued by the Museum of Fine Arts. It consists entirely of reproductions in half tone and, as Philip Hendy, Curator of Paintings, explains in the foreword, "It includes not only two hundred and seventy-nine pictures which belong to the Museum, but forty-one canvases generously lent for an indefinite period by the city of Boston, The Boston Athenaeum, the Trustees of the White Fund, Lawrence, and by twenty-two private estates and individuals. The names of the lenders are entered in the index at the end of the volume, together with the means and dates of acquisition of the pictures belonging to the Museum." The illustrations are arranged alphabetically with only the title, the size, the artist and his dates noted beneath each. Entitled "The Oil Paintings Illustrated," the reproductions comprise selected oil and tempera paintings, and three pastels. The advantages in alphabetical listing are realized by every one who has tried to identify the work of a known artist. Omission of schools and countries of origin from the titles will be a relief to many people—eliminating what is obvious to the student and non-essential for the layman.

WILMINGTON

The Wilmington Society of the Fine Arts announces the following awards to exhibitors in its Nineteenth Annual Exhibition of the work of Delaware artists, pupils of Howard Pyle, and the members of the Society. This display is on view until December 27 in the Wilmington Library Building.

Three prizes offered by Mrs. Coleman duPont were awarded as follows:

For Painting, to Henriette Wyeth for "Portrait of Joseph Hergesheimer."

Honorable Mention to Edward Grant for "Still Life."

Honorable Mention to Carolyn Wyeth for "Roman Horse."

For Illustration, to W. D. White, for "Moment in Childhood." This work has been purchased.

For Water Color, to Sidney M. Chase, for "Winter."

Mrs. J. Atkinson Ellegood's prize for the Best Delaware Subject was awarded to Henryette Stadelman Whiteside for "New Castle Doorways."

The painting "Woodland Stream," by Francis Newton, was bought from the Copeland Memorial Purchase Fund for the Society's permanent collection, together with "Winter," by Sidney M.

Chase and "White Dahlia," by Henriette Wyeth.

The Jury of Selection and Award included Henry B. Snell, Hilda Belcher and R. Sloan Bredin.

By invitation three works by these artists hang, hors concours, in the exhibition. Mr. Snell's well known "Rum Runner" has been seen in major shows throughout the country. Miss Belcher's portrait is spirited in color and broad in execution. Mr. Bredin's

canvas of "Jean" is a charming portrait of his daughter, the room interior and the figure handled in delicate relation of warm grays and subtle color.

Though the show is punctuated by the colorful group of illustrations, the general tone of the exhibition is one of dignity and restraint. The left wing of radicalism is conspicuously absent and the whole exhibition marked by sanity. The professional average of the show is high.

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CHINESE CERAMICS

The following articles dealing with CHINESE CERAMICS have appeared in *The Burlington Magazine*. Copies of these issues may be obtained at \$1.00 each, except Nos. 41, 61, 62, 73, 74, 75, 77, 80, 91, 96, 99, 103, 116, 120 and 129, which are \$2.00 each, and Nos. 42, 93, 195, 196, 197, 200, 201, 202, 204, 205 and 248 (if still in print), which are \$4.00 each.

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